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BETTY WEBER
WITH "TWINKLE TOES"

THE NATIONAL THEATRICAL WEEKLY

BROADWAY'S

2 NATURAL HITS

MUSIC BY

ALBERT VON TILZER

WORDS BY

LEW BROWN

CHILI BEAN

No question mark in connection with this song. Just one of those good old-fashioned overnight hits. Played, sung, whistled everywhere. "OH, BY JINGO," needn't be ashamed of its sister "CHILI BEAN."

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APPLE BLOSSOM TIME

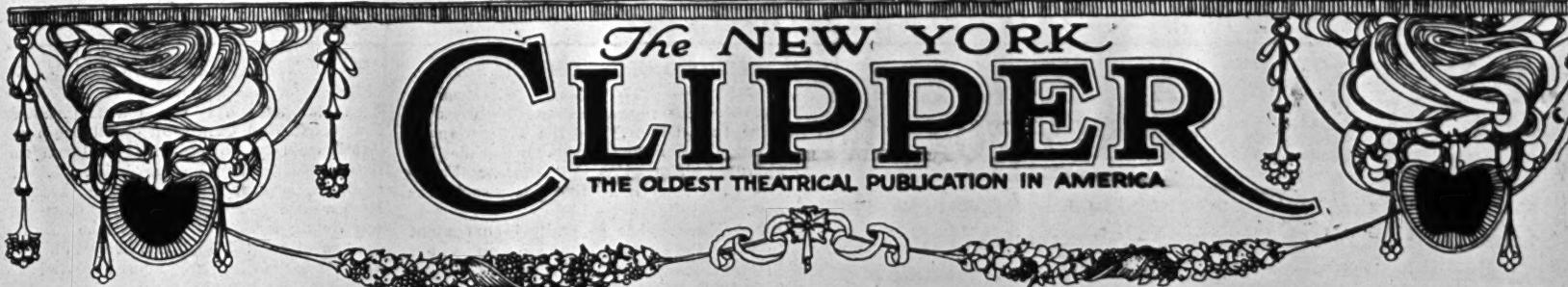
MUSIC BY

ALBERT VON TILZER

LYRICS BY

NEVILLE FLEESON

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MAX HART THREATENS SUIT AGAINST FEIBER AND SHEA

Declares They Have Frozen Him Out of Two Theatres in Akron and Youngstown, Ohio, Which He Acquired With Them Years Ago and Financed

Litigation will probably ensue shortly, it was learned early this week, between Max Hart and Feiber and Shea. Hart claims that Feiber and Shea have frozen him out of two theatres, the Colonial, in Akron, Ohio, and the Park, in Youngstown, Ohio, in which he was jointly interested with them through his ownership of 41 per cent of the stock of the Feiber and Shea Amusement Corporation. The corporation was organized more than ten years ago under the laws of New York, with a capitalization of \$5,000.

The two theatres mentioned were acquired by the corporation under a ten year lease. Subsidiary corporations were organized for the purpose of taking over each of the theatres. The capital stock of the subsidiary corporations is owned by the parent company, Feiber and Shea Amusement Corporation, it was explained by Hart. The latter corporation is, therefore, essentially a holding company, Hart stated, which also owns the capital stock of the subsidiary corporation which holds the Erie Theatre in Erie, Pa., under lease for a term of fifteen years. The lease on the Erie Theatre still has ten years to run.

But the ten-year leases held by the Feiber and Shea corporation on the house in Akron and the one in Youngstown expired a year ago last August. And Hart claims that, instead of renewing the leases last year in behalf of the respective subsidiary corporations, Maurice A. Shea negotiated another lease with the owners of the theatres a year ago last July in behalf of Feiber and Shea personally.

Thus, Hart claims, he was frozen out of the two theatres mentioned, for he explains that, had the leases been renewed in the name of the corporations, he, as a stockholder of the parent corporation, would have continued to share in the profits of the two houses. As it is, Hart stated, whatever profits the two theatres will earn in the future will revert entirely to Feiber and Shea.

Hart also stated early this week that Shea admitted, recently, on the witness stand while testifying as a witness before Referee Abraham Stern, appointed by the Supreme Court to take testimony in the action for an accounting brought by Madge Fox Hart against Hart, that Hart was no longer interested in the Feiber and Shea Theatres in Youngstown and Akron.

According to Hart, Shea testified that the Feiber and Shea corporations which formerly held the theatres in Youngstown and Akron under lease were no longer in existence. But, despite Shea's alleged testimony in that connection Hart insisted, early this week that, so far as he knew, no legal dissolution of the corporations had ever taken place. And, if the corporations had actually been dissolved, Hart stated, his consent to the dissolution had never been obtained.

Hart stated that he felt particularly aggrieved at the alleged action of Feiber and Shea in ousting him from participation in the control of the two theatres by reason

of the fact, he said, that he had financed the theatres and helped to carry them over during the years when they showed nothing but losses.

The approximate average yearly rental of each of the three theatres controlled until last year by the Feiber and Shea corporations was \$20,000, Hart stated. During the first seven years of that control, Hart said, his books showed that he had loaned to Feiber and Shea \$39,533.31, taking their personal notes as security for the various loans, all of which were repaid by Feiber and Shea, Hart stated. And, in addition, Hart stated, in 1914 he loaned Feiber and Shea \$5,000, which enabled them to meet certain note obligations growing out of a theatre they had acquired in Bayonne, N. J. This alleged loan was also repaid, Hart stated.

It has only been during the last four or five years that the theatres from which Hart claims he was ousted, paid. Previous to that time, the losses were so great, Hart said, that had he not come forward with ready cash, the theatres would have been lost to the Feiber and Shea corporations on more than one occasion. As the result of his financial ability to carry over the houses, Hart explained, they became paying theatrical enterprises during the last four years, so much so that Hart's wife, who is suing him for an accounting, has been receiving \$75 per week from Feiber and Shea, under a court order which provides, among other things, that Mrs. Hart shall receive \$75 per week so long as her husband retains an interest in the theatres through ownership of stock of the Feiber and Shea corporation.

The exact nature of the action which Hart contemplates bringing against Feiber and Shea has not yet been determined, he stated, nor has he been able to compute the approximate amount of damages he claims he has sustained. But that the action, if he brings one, will be for many thousands of dollars was indicated by Hart when he stated that his profits from the theatres in Youngstown and Akron during the last four years were so enormous that they were sufficient to leave him a large profit even after all the losses of the previous years had been recovered.

Neither Feiber or Shea could be reached early this week at their offices in the Putnam Building. The latter has figured as a witness in Mrs. Hart's suit against her husband on more than one occasion. The presence of Feiber as a witness before the referee was at one time desired by Hart, he stated, and a process server was sent to subpoena him, but, at the time, Hart stated, Feiber was attending to business out of town and therefore could not be served.

GRiffin's MINSTRELS CLOSE

SAN FRANCISCO, Nov. 6.—Sam Griffin's Minstrels closed in Benicia, Cal., last week and he is bringing the show to San Francisco for reorganization.

CANADA LIKES N. Y. "BLOOMER"

TORONTO, Can., Nov. 7.—"Maid of the Mountains" played to a record week's receipts here this week at His Majesty's Theatre, when it garnered \$32,000 on the week ending last night. And that this English musical show, which cost William Elliott, who produced it in the United States, upward of \$60,000 in losses, is headed for the success it achieved in England, is indicated by the extraordinary total receipts it has played to in the Dominion since it opened in Halifax five weeks ago. Including the receipts on the week's engagement in this city, "The Maid of the Mountains" has played to a total of \$112,800 since it opened five weeks ago.

The show's opening week's business, during which it played both Halifax and Sherbrooke, totaled \$17,000; the following week it played to \$17,800 in Quebec; two weeks in Montreal gave the show \$46,000 in gross receipts, and this week here added \$32,000 more to the gross receipts, making a total of \$112,800.

"Maid of the Mountains" was produced in Canada by the Trans-Canada Circuit, which is going in for producing on an extensive scale. William Elliott, the American producer, held the American and Canadian producing rights to the piece, but after the disastrous career the show had in the states, it was not a difficult matter for the Trans-Canada Circuit to sub-lease the rights from him for a figure which did not exceed \$5,000 in cash and a small royalty, it is said.

WANT McGREGOR TO SETTLE

The Chorus Equity Association has asked the Producing Managers' Association to aid them in the settlement of claims against Edgar McGregor, brought by members of his number two "Sweetheart Shop" company, shelved after five weeks' rehearsal. The complainants claim two weeks' notice, salary and compensation for a half week's overtime rehearsals.

According to the choristers, McGregor offered to place them in the number one company if they would waive their claims. Six of the ten complainants agreed. McGregor, it is claimed, then agreed to settle with the other choristers, but so far, it is said, has failed to do so.

"PASSING SHOW" IN REHEARSAL

The Shuberts called the women engaged for the "Passing Show of 1920" to rehearsal last Monday. Tot Qualters, eccentric dancer, is the latest addition to the list of female artists. Frank Grace and Johnny Burke, who worked with Miss Qualters on the Century Roof, will also be in the show.

COHAN REVUE STILL ALIVE

George M. Cohan, it is reported, has not abandoned the production of a revue this season in spite of the fact that he recently released the company he had formed to do it. His sudden decision to fill a place in the cast of "The Meanest Man in the World" is regarded as the reason for his postponement of the revue.

FRIML PIECE OPENING

ATLANTIC CITY, Nov. 8.—"June Love," Rudolph Friml's new piece, the story of which is by W. H. Post and Charlotte Thompson and the lyrics by Brian Hooker, will be presented at the Globe Theatre, here, on Nov. 18, for a three-day engagement.

BUZZELL WOULDN'T GO ON

"Broadway Brevities," at the Winter Garden, has been one round of trouble after the other and on Monday of this week another chapter was added to the book.

On Saturday night Eddie Cantor, who was the star of the piece, left the show, as per agreement, to rehearse for a new starring vehicle and Eddie Buzzell, originally signed to do the scenes that Cantor was doing, was put back.

Buzzell, it seems, had signed an iron bound contract that called for a certain salary to be paid for his work in those scenes, and when Cantor got the bits in question he caused quite a stir by taking the matter of his replacement and contract up with the Equity, when it was decided that he do his vaudeville specialty in the show at his vaudeville salary. It was stipulated, however, in the LeMaire contract, according to Buzzell, that when he went back into the scenes that Cantor was doing when the latter left the show, he was to get the original salary agreed upon. On Monday, Buzzell learned that this salary was not to be forthcoming, he says, and refused to go on in the scenes, with the result that Cantor was called back into the show until the matter is settled.

Meantime rehearsals on "The Broadway Rounders," the Shubert Century Roof show which was rewritten to serve as a starring vehicle for Cantor, have been postponed. The show is to go on the road on the first of January.

ACTOR HELD AS THIEF

BOSTON, Nov. 8.—Charged with breaking and entering two stores on Dover street and the larceny of two suitcases and jewelry and other articles valued at several hundred dollars, Benjamin Mosche, an actor, was held in \$2,500 for the grand jury when arraigned before Judge Creed in municipal court today.

The stores are located at 78 and 80 Dover street and are owned by Glodt & Sisson. Entrance to one was gained through a rear window, and the other by breaking the lock of a door. Mosche was arrested by officers James A. Reddington and Paul Harrington after a chase in an automobile last night.

According to the police, Mosche was placed on probation for six months when arraigned several weeks ago, charged with larceny of money from a pal while riding in a sleeper from Portland to Boston.

TREASURERS ELECT OFFICERS

At their annual meeting, held at the Booth Theatre last Saturday, the Treasurers' Club of America chose the following officers for the year of 1921:

President, Harry B. Nelmes; vice-president, Allan J. Schnebbe; treasurer, Sol De Vries; financial secretary, Louis A. Morgenstern; recording secretary, James F. McEntee; counsel, A. L. Jacobs.

Board of Governors: Max Hirsch, Jed F. Shaw, Alfred T. Darling, Barnard Klawans, Jerome B. Flynn, Robert McCall, Lep Solomon, Clarence D. Jacobson, Leon Spachner, James Vincent.

Auditors: Mack Hilliard, Charles Harris, Sol Schwartz.

LEAGUE TO DANCE

The Actors' Fidelity League will hold a reception and dance at the Pennsylvania Hotel next Sunday evening, at which Frankie Bailey, famous Weber and Fields beauty, will be the guest of honor.

GOLDWYN MUST PAY EX-WIFE \$5,200 YEARLY FOR LIFE

Organizer of Big Film Corporation Loses Appeal to Have Contract to That Effect Abrogated—Agreement Was for Her Giving Up Property Rights and Not As Alimony

Samuel Goldwyn, organizer of the film corporation that bears his name, was refused permission last week by the Appellate Division of the Supreme Court to discontinue the payment of \$5,200 a year to his former wife, Blanche Lasky Turnbull, who obtained a divorce from him in December, 1915. She is now the wife of Hector Turnbull, formerly dramatic critic of the *New York Tribune*, whom she married March 18, 1919.

Last March, Goldwyn, through his attorney, George Edwin Joseph, made a motion in the Supreme Court to amend that portion of the divorce decree obtained by his wife which had to do with certain payments he was required to make to her yearly under the findings submitted to the court by the referee appointed in the divorce case.

The decree provided, among other things, that Goldwyn pay his wife \$5,200 a year for the rest of her life, in consideration of her relinquishment of a claim to certain property held by her husband. In fact, each claimed property held by the other. It was also provided in the divorce decree that Mrs. Goldwyn should receive alimony in the sum of \$2,600, this latter sum to be paid her so long as she remained unmarried. Then, too, the decree also included provision for the Goldwyns' seven-year-old daughter, Ruth, who was placed in the custody of her mother, permission being granted her father to visit her at stated intervals.

According to the decree, Ruth Goldwyn receives from her father the sum of \$50 per week until she reaches the age of ten. From then on she receives \$100 per week until she arrives at the age of twenty-one and, thereafter, she receives \$5,000 a year for life. This portion of the decree Goldwyn did not seek to have modified.

The former Mrs. Goldwyn, through her attorney, Nathan Burkan, contested the application for modification of the decree on the ground that the \$5,200 provided for was not in the nature of alimony, but was, in reality, being paid by Goldwyn in consideration of the settlement of a claim. No objection was offered to the elimination of the provision made in the decree for the payment of the additional \$2,600 a year, now that the former Mrs. Goldwyn has remarried.

BALTIMORE WANTS OPERA

BALTIMORE, Nov. 6.—Mayor Broening has fallen in with the idea of securing good grand opera productions for Baltimore. With this end in view he has written to the Metropolitan company at New York and the Chicago association urging them to include Baltimore in their itineraries for this year as well as succeeding seasons. In mailing his letters yesterday the Mayor said that he wanted to aid in the city's artistic or municipal development as well as its industrial progress.

In his letter to Giulio Gatti-Casazza, director of the Metropolitan, the Mayor told of the formation of the Lyric stock company here, of the renovation of the theatre and of Baltimore's desire to be included among the grand opera cities of the country. He offered to arrange to have Frederick R. Huber, municipal director of music, co-operate with him in bringing the Metropolitan to Baltimore.

Practically the same was written to Herbert M. Johnson, of the Chicago association.

REHEARSING ROONEY SHOW

The Wilner and Romberg production of "Oh Pat," the first musical comedy that Rooney and Bent have ever appeared in, went into rehearsal on Monday of this week. The entire cast of principals has not yet been picked.

The Supreme Court denied Goldwyn's application to modify the decree and he took an appeal from the order to the Appellate Division. Last week, the latter court practically affirmed the decision of the lower one in favor of Mrs. Goldwyn. Judge Laughlin, writing the opinion of the court, in which all the justices concurred, stated that the \$5,200 a year was not alimony.

The former Mrs. Goldwyn is a sister of Jesse Lasky. In her divorce action, she alleges that Goldwyn had been guilty of adultery with an "unknown woman." Robert L. Wagner, now a justice of the Supreme Court, was appointed referee by the court to take testimony in the case. He found in favor of the plaintiff.

In her affidavit in opposition to her former husband's application to modify the divorce decree, Mrs. Turnbull sets forth, among other things, that, while she was married to Goldwyn, their combined savings were applied to the purchase of 1,031 shares of stock of the Jesse L. Lasky Feature Play Company, Inc., and that she had also purchased, in her own name, 215 shares. She claimed an interest in his 1,031 shares and he claimed an interest in the 215 shares she held in her own name. Their respective claims were settled by an agreement dated September 15, 1915, which was included in the testimony by stipulation and was offered before the referee in the divorce case.

Testifying before the referee September 23, 1915, the then Mrs. Goldwyn (Goldfish) stated that she was employed as director and scenario writer by the Lasky corporation at a salary of \$150 per week; that her husband, as head of the company, received a salary of \$500 per week, that the stock she held was worth \$21,000, that her husband's stock holdings were worth \$103,000 and that the rate of dividends on the stock was 20 per cent per year.

The result of the decision handed down last week by the Appellate Division is that Goldwyn will now have to pay his wife an amount in excess of \$9,000 in back payments, which he has failed to make since March, 1919, and also to continue paying her \$5,200 for the rest of her life. And, in the event that she survives him, the payments are to continue to be paid by the estate.

CHICAGO TO HAVE CARNIVAL

CHICAGO, Ill., Nov. 8.—A gigantic carnival, lasting from seven to nine days, and similar to the famous Mardi Gras festival held annually in New Orleans, but on even a larger scale, is being planned for Chicago next season by the Chicago Boosters Publicity Club. As a member of the club, Mayor William Hale Thompson has directed certain officials to feel out the Loop business interests on the proposition.

Thompson is certain that the affair would bring 1,000,000 visitors into Chicago during the event. He plans to give everybody a day, one to the theatrical interests, another to the Elks, another to the Masons and another to the Knights of Columbus. Also one to the Loop merchants. It is planned to have a circus, wild-west shows and hundreds of vaudeville acts, all to perform on the lake front. The exact date for the affair has not been set.

DINNER TO ROTHAPFEL

S. L. Rothapfel will be the guest of honor at a dinner to be given by the Friars at their clubhouse on the night of Nov. 14. The dinner will precede a special entertainment in celebration of the Friars' Second Annual Motion Picture Night, to be given with the assistance of the Capitol Ballet, vocal selections by Herbert Warren and Bertram Peacock and a symphony orchestra of 40.

ESMOND OPENS ON THIS SIDE

MONTREAL, Nov. 6.—H. V. Esmond, English actor, opened here this week in "The Law Divine," for the Trans-Canada Circuit, the first piece in which he has appeared here since "The Dear Fool." His wife, Miss Eva Moore, is also in the cast.

Mr. Esmond has generally been content to skim the surface of the emotions, but in "The Law Divine" he sounds deeper. The story of the drifting apart of Jack La Bas and his wife as the outcome of the latter's complete absorption in war work of various kinds and women's movements of all sorts, which forms the plot of "The Law Divine," has had its counterpart many a time in our very midst, no doubt. Indeed, it is an old, old story, told in one form and another long before the war was imminent—a couple married young and living happily for years, slowly becoming estranged because of the de-thronement of domestic ideals by some all-absorbing outside interest.

A comedy of this type would be ruined unless it were interpreted with due regard for refinement of sentiment. Fortunately, however, Mr. Esmond and Miss Esmond and Miss Moore have brought with them from England their own company from Wyndham's Theatre. Every role is well cast and effectively played.

Miss Moore is a comedienne of charm, and her picture of the too-absorbed wife who, in the end, realizes her error and draws her husband back to her by the magic of romance that never died, but was merely for a while forgotten, is something of true art.

Two youths—Bill, the son, and his chum, Ted Campion—who unwittingly have an important part in the reunion, are played by John Reed and Leonard Upton. The entire action calls for but one scene.

ZIEGFELD'S EX-ATTORNEYS SUE

David Gerber and Mortimer Fishel, former attorneys for Flo Ziegfeld, recently attached the box office receipts of the "Follies" at the Colonial theatre, Boston, it was learned last week on a claim for \$35,000, which, they allege, is due them from the corporation which owns the "Follies." According to Mortimer Fishel, his firm attended to a number of legal matters for Ziegfeld last year and the latter has failed to pay for the services.

After sending bills aggregating \$35,000 to Ziegfeld and the corporation which bears his name, of which both Marc Klaw and A. L. Erlanger are large stockholders, Fishel stated, last week, that his firm decided to attach the "Follies" receipts. This was done recently through the Boston law firm of Dunbar and Netter.

However, Ziegfeld arranged with a Boston surety company to give a bond, with the result that the attached receipts were released.

Until about a year ago, the firm of Gerber and Fishel not only acted as attorneys for Ziegfeld, but also appeared in a like capacity for Klaw and Erlanger, especially A. L. Erlanger. Gerber personally handled the proceedings instituted by Erlanger against Max D. Steuer with the Grievance Committee of the Bar Association.

Ziegfeld's present attorneys are Hirsch, Sherman and Limburg.

BALTIMORE "VAGABONDS" OPEN

BALTIMORE, Nov. 6.—Three one-act plays featured the opening of the Vagabond Players' fifth season at the Vagabond Theatre this week.

"Release," a character study by Edward H. Smith, with a cast including Joseph W. Swikert and John McGrath, was most enthusiastically received. "The Tent of the Arabs," a play by Lord Dunsany and "In 1889," a fantasy by William C. DeMille, were the other two pieces. Among those in the casts were Esther Hahn, Harry Welker, Mrs. Julia Reynolds Wood and Chaphan Murray, Jr.

CIRCUS DOES \$65,000

HAVANA, Cuba, Nov. 5.—The Publione Circus played to better than \$65,000 last week at the National Theatre, establishing a record for that type of attraction here.

MANY THEATRES AID RED CROSS

Twenty-eight legitimate houses have been mobilized for the Fourth Annual Red Cross Roll Call, which will begin on Armistice Day, November 11 and run for two weeks ending on November 25. In addition, several motion picture theatres have agreed to co-operate in the drive for additional members, as has the Metropolitan Opera. The majority of the vaudeville houses are also expected to fall into line.

A special theatres' committee, of which George M. Cohan is chairman, will conduct the drive in the theatres. At each performance a team of girls, led by a captain, will solicit new memberships from among the patrons. The goal of \$400,000 set for the roll call is the "inside figure" which the New York County Chapter will need for its coming year's work. Of this sum the theatres' committee expects to realize more than \$25,000.

With the exception of the Shubert houses, practically all of the leading New York theatres have promised to help. The Shuberts' objections, according to Mrs. B. P. Levy, associate chairman, are that they do not wish to have the attention of their patrons distracted from the performances.

The theatres which will aid in the drive are the Playhouse, Belasco, Broadhurst, Century, George M. Cohan, Cohan and Harris, Eltinge, Fulton, Frazee, Forty-eighth St., Globe, Greenwich Village, Hudson, Hippodrome, Henry Miller, Knickerbocker, Longacre, Lyceum, Manhattan Opera House, Morosco, New Amsterdam, Plymouth, Republic, Punch and Judy, Selwyn, Times Square, Vanderbilt, Apollo and Metropolitan Opera House.

The Adelphi, Symphony, Rivoli and Capitol are the picture houses that will assist. At the Capitol, special slides will be run during each performance, while at the Hippodrome, Aileen Riggan, the fourteen year old Olympic champion, will give an exhibition of fancy diving at each performance.

As chairman of the theatres' committee, George M. Cohan has formulated a set of rules which will be followed by workers in other theatres. The substance of them is no loud talking, no suggestion of admitting friends of volunteer workers to the theatres, and no competition among the workers. The aim of these rules is to prevent annoyance of the patrons.

SELWYNS OPENING A COMEDY

"Honors Are Even," a comedy by Roi Cooper Megrue, will be opened by the Selwyns in Washington Monday night, Nov. 22. The cast, featuring William Courtenay and Lola Fisher, will also include Boots Wooster, Gordon Johnstone, Horace Sinclair, Paul Kelly, Ethel Strickland, Frank Andrews, Horace Pollock, Mabel Stanton, Lawrence Redmond, Ambrose Martin and Salvatore Maltese.

BENEFIT FOR WIDOW

SAN FRANCISCO, Cal., Nov. 8.—The Tuesday evening performance of "The Little Whopper" at the Curran Theatre, San Francisco, last week, was given for the benefit of Mrs. Barnett Franklin, widow of the late "Barney" Franklin, well known as publicity agent of the Curran Theatre. The entire proceeds of the performance were turned over to her.

DIPPET SELLING INSURANCE

CHICAGO, Nov. 7.—Andreas Dippel, who for many years was associated with the Metropolitan, Philadelphia and Chicago Grand Opera companies, and who through unsuccessful business ventures in New York and Chicago lost fortune of several hundred thousand dollars, is now selling life insurance here.

HOPKINS REHEARSING PIECE

Rehearsals of "Samson and Delilah," the play in which the erstwhile Yiddish actor, Jacob Ben Ami, will be seen, are already well advanced and the piece will be presented shortly by Arthur Hopkins. Pauline Lord will appear in the leading feminine role.

DISTRICT-ATTORNEY MAY GET LEXINGTON THEATRE OPERA ROW

Eight Hundred Patrons Want Back Money They Paid to See "Aida," Never Given by N. Y. Opera Association—No Funds in Box Office to Redeem Tickets

What, in effect, amounted to a virtual stranding of an audience resulted last Friday night at the Lexington Theatre, when the New York Opera Association not only failed to give a definitely scheduled performance of "Aida," but also failed to return the money collected from more than 800 people who had paid for tickets. And what was particularly represented by the crowd of disappointed music lovers that held tickets, was the fact that even after Manager Cushing, of the Lexington, had announced from the stage that money for tickets would be refunded the following morning to all who called at the office of Allen and Fabiani, agents for the operatic organization, 101 West Forty-first street, many of the ticket holders who came to get their money refunded went away without it. Early this week there was talk of taking the whole matter down to the District Attorney.

A near riot occurred in the agents' office early Saturday afternoon. Crowds of people of various European nationalities, finding that no money was forthcoming and that clerks in the agents' office were merely taking their names and addresses for the purpose, as it was explained to them, of forwarding their money by mail, begged and implored and some of them finally demanded the return of their money. Finally, becoming afraid of some of the threats that were being uttered by the disappointed ticket holders, Mrs. Jessamine E. Allen, of the firm, telephoned for the police. A few minutes later two policemen arrived from the West Thirtieth street station and arrested a young man whom Mrs. Allen charged with disorderly conduct.

Theodore Van Hemert, founder and impresario of the operatic organization, a translator by profession, with an office at 120 Broadway, and who stated that he is a former opera singer, arrived at the agents' office shortly after the police had quelled the mob that crowded the place to the doors. In reply to pleas for the refund of money, he stated that he was "dead broke," and showed empty pockets as proof of his assertion. He announced that operatic performances, he hoped, would be resumed shortly at the Lexington, where, he stated, he had been "robbed and betrayed."

After exhibiting to the crowd about seventy-five cents in change which was all he had left, he said, from more than \$6,000 that the opera company cost him, Van Hemert announced that he had just come from a visit to the home of Otto H. Kahn, whom he had not seen because of the latter's illness. But he intimated that things would be adjusted just as soon as he had an interview with the banker.

When asked why he had attempted to present grand opera without sufficient funds to take care of every emergency, Van Hemert stated that his backers had gone back on him. Mrs. Allen attributed the failure to give the performance to the unexpected decision of Miss Emma Noe, the principal prima donna, who walked out at the last minute.

"Miss Noe not only double crossed me," stated Mrs. Allen, her operatic manager, "but she also double crossed the large audience that had paid to see 'Aida,' in which she was to have made her debut here."

"Aida" was to have been the second of a series of grand opera performances. Two performances a week were scheduled from November 2 to December 10. The prices ranged from fifty cents to \$3.00, exclusive of the war tax, certain box seats being priced at \$5.00 each. "Carmen" was the initial opera and was presented on Election night. The performance entailed an expense of upward of

\$3,000 and the receipts totaled \$1,800. In spite of the loss which the first performance had entailed Van Hemert proceeded with the second performance, "Aida," much more expensive opera to present. The orchestra had to be augmented, the total cost of that department being \$600, more people had to be included in the chorus at a total cost of \$235 and the scenery and costumes, hired, cost an additional \$500. The various sums mentioned are exclusive of the house rental, amounting to \$500 a performance and other items of expense, not the least of which were the salaries paid to the stage crew. With the salaries of the principals in the cast, it is quite easy to understand that the second performance entailed an outlay of upward of \$4,000.

But Van Hemert had no such amount on hand. The receipts at the box office totaled \$533, it was stated. And, when a city marshal came up to attach the receipts on an alleged unpaid bill for advertising, it is reported that he found but \$33 in the box office, the balance having been taken over by the house management in payment for house rental. The marshal took all the money he found, with the result that Van Hemert got nothing on the performance.

The state of affairs in the box office was carried to the members of the company back stage. Members of the chorus, who claimed that money was coming to them for work they had done in the first performance, then announced that they would not perform in "Aida" unless they were paid their entire salary for both performances. The principals, too, grew less sanguine about getting their money. The situation back stage resolved itself into a sort of strike.

In the meantime the audience sat waiting patiently for the performance to begin. The men in the orchestra were all in their places, for they had been paid in advance. The conductor, Fulgenzio Guerrieri, was ready to wield the baton, but the curtain failed to rise.

The audience began to grow restive, and stamping and hooting came from all parts of the house. Then it was announced from the stage that the performance was being held up on account of a missing trunk, which contained necessary costumes, but that the arrival of the trunk was expected at any moment. People left their seats following the first announcement and went to the box office to ask the return of their money. They were told that the performance was just about to begin. They returned to their seats.

But after remaining seated a few minutes longer, with no performance in sight, a crowd again besieged the box office demanding the return of their money. This time it was loudly announced in the foyer that the curtain was rising. Back to their seats scrambled the avid music lovers who had come to demand their money back. But they were again disappointed. Finally, shortly after 10 o'clock, Manager Cushing announced from the stage that there would be no performance that night because of the sudden walk-out of the prima donna and that the money for tickets would be refunded the next morning at the office of Allen & Fabiani, agents for the company. Mrs. Allen, who was sitting in one of the lower boxes with a party of friends, stated the next day at her office that Manager Cushing's announcement was as much a surprise to her as it was to the rest of the audience.

The New York Opera Association, a corporation, was recently organized by Theodore Van Hemert, with J. De L. K. Van Folker, secretary, and Harry William

(Continued on page 27)

WASHINGTON LIKES "SONYA"

WASHINGTON, Nov. 5.—"Sonya," the new Marc Klaw production, was given a good reception here. It is an effective play, not only because of the excellent characterizations by Violet Heming and Otto Kruger in the principal roles, the dramatic intensity of the piece and the almost photographic manner in which Edith Ellis has preserved in her adaptation the atmosphere and poetry of the original, but more than anything else, because of the power with which Gabryela Zapolska, the Polish author, brings to the audience the impression of futility with which men, mere puppets, struggle against the inexorable processes of fate.

That is, in short, the dominant impression which "Sonya" is likely to leave upon the playgoer. It portrays in a grimly realistic manner the way in which men are enslaved by machines and institutions of their own creation. The story is one which, in an English setting, might have been written by Thomas Hardy.

The story deals with a young prince, heir apparent to the throne, upon whom two powerful influences are exerted. The minister of state would emulate the mayors of the palace under the Faineant kings by weakening his will in order to make him a docile tool. The grand duke, on the other hand, an autocrat to the manner born, cultivates in him an aversion to women.

Sonya, a dancing girl whom the prince, believing her to be a boy, wishes to engage as a companion, is instructed by the minister of state to win the love of the prince and to become his mistress. Since she has no alternative, she must consent to act as the minister desires; but when she finally meets the prince, she convinces him that it will be for the interest of both that they pretend to carry out the minister's plans, in reality remaining only friends and companions.

Through this friendship, however, the prince comes to realize the artificial character of his existence. Sonya brings the truth into the palace; she incites in the prince an interest in his people and love for them.

Such comradeship leads soon to love, and the prince is prepared to renounce his throne for Sonya. Here comes the climax of the play; for Sonya, learning from the minister of state that this would mean the extinction of the monarchy and a revolution that would bathe the empire in blood, appeals to him, for the love of his people, to give her up. Her influence has already transformed him from a puppet of his palace prison to a real man; he has the strength to heed her, and their love is sacrificed in the interest of the empire.

Miss Heming uses all her skill and art to make this action convincing and succeeds admirably. Otto Kruger is splendidly cast as the prince; his work has a naturalness that carries conviction. Paul McAllister, as the grand duke, and Philip Wood, as the dying czar, contribute excellent portrayals. Bennett Southard, as minister of state, is at his best. Much credit is due Emmanuel Reicher for the excellent staging of the production.

TO DO HALE HAMILTON PLAYS

OAKLAND, Calif., Nov. 5.—Arrangements are being made by George Ebey, manager of the Fulton playhouse, to have several new plays of Hale Hamilton given their premiere at the local house next Summer. The plan is to move the plays across the bay to the Columbia theater in San Francisco after an opening week here. Hamilton's comedy, "Her Father's House," scheduled for early New York production, was given its premiere here last Summer. "Once Aboard the Lugg" is the name of a new play by Hamilton which may be opened here.

PHILLY HOUSE CHANGES NAME

PHILADELPHIA, Nov. 7.—The new Stanley Theatre, at Nineteenth and Market streets, is so near completion that Jules E. Mastbaum, president of the Stanley Company of America, has changed the name of the present "Stanley" Theatre to the "Stanton." The change will go into effect this week. The new house is now 80 per cent completed.

MRS. HARRIS' PLAY TALKY

SYRACUSE, Nov. 5.—Mrs. Henry B. Harris last night presented "The Proper Spirit" here, with Tom Wise in the leading role. The play was opened some time ago, but was taken in for re-writing, a process which has done it no harm.

The play, by Willard Robertson and Kilbourn Gordon, is rather talky at first, but, after one gets used to the change from the recent shower of musical comedy, is sort of refreshing. There is a quiet human interest that runs through the piece and many excellent comedy injections, one of which is the effort of Wise in the character of a returned marine officer, to make home brew, assisted by a faithful colored maid.

The story is written around a newspaper man and story writer. The prologue shows him engaged to a girl and about to realize his life's ambition, a home and success in his work. A fellow worker and the girl play a joke on him to prove an argument and it works far better than they expected. Crushed, he buries himself in New York under another name, and it is 22 years before his friends again find him, broken and still writing at cheap rates.

His friend, a marine, Major Pinckney Fairfax, finds him first. In clearing another young newspaper man from unjust suspicion of the police, and for the benefit of a young girl he desires to help, he writes the story of his life, under the young man's name, in a contest. This is read by his former sweetheart, now a widow, and who turns out to be the mother of the young girl he helped. By this means all are united, and get the home as they had planned 22 years previously.

Frederic Burt was convincing in the part of Peter Bentley, the writer.

Sylvia Field, as Margie Mason, was charming, and Helen Stewart, as Grace Reynolds, was a finished actress.

PHILLY OPERA WORKING AGAIN

PHILADELPHIA, Nov. 5.—Two Italian business men of New York, Joseph D'Avicchio and S. M. Loverique, the former of whom is a ticket broker dealing chiefly in opera tickets near the Metropolitan Opera House in that city, have taken over the company which is functioning one night a week in this city at the Metropolitan Opera House. The name of the company has been changed from the Italian Lyric Federation, under which it suddenly ceased working here several weeks ago, to the Philadelphia Opera Company. Performances were resumed a week ago Thursday and \$2,300 was gathered in at the box office at prices ranging from fifty cents to three dollars.

Last Thursday night's performance was not so well patronized, yet the receipts totaled \$1,900, making a total of \$4,200 the troupe has played to since it was taken over.

The orchestra and the personnel have been cut to the limit in an effort to produce operas as economically as possible and it is said that the troupe can make money if the receipts total \$2,000 a performance.

Alfredo Salmaggi, the New York editor who was the original impresario of this troupe, has turned over his interest in it to D'Avicchio and Loverique under an arrangement whereby the latter two assume the debts acquired by the organization under Salmaggi. However, the latter still retains a twenty per cent interest in the company, though he will not share in any of the profits, if there are any, until such time as all the debts are paid.

PLANNING DRIVE FOR FUND

After the return of Daniel Frohman from the West Indies next month, he will arrange a series of benefits in seven big cities for the Actors' Fund. According to an announcement from the offices of the Fund, the first benefit will take place in New York the latter part of January.

MAE DESMOND TRYING PIECE

PHILADELPHIA, Pa., Nov. 8.—"Patzy, After All," a new play by Sumner Nichols, will be tried out by Frank Fielder, manager of the Mae Desmond Players, at the Orpheum Theatre, here, the week of November 15. Mae Desmond will appear in the leading role.

BROADWAY HOUSES AT PREMIUM; MANY SHOWS WAIT TO GET IN

"Transplanting Jean," With Arthur Byron and Martha Hedman, Closes Rather Than Wait Longer—Present Occupants Hold on for Thanksgiving Business

New York theatres went to a premium last week, and even then could not be obtained, the Arthur Byron and Martha Hedman show, "Transplanting Jean," having had to close without getting a Broadway showing, although it had made most unusual inducements in an effort to come in.

As a matter of fact, there are close to a dozen shows right now that are seeking Broadway houses, their efforts being accompanied by inducements such as guarantees and offering a part of the show to whoever will let them in. Present occupants of theatres, however, are holding on for dear life, in some cases even digging into their own pockets to make up their guarantees in order that they may continue in their present berths until after Thanksgiving, when Broadway show business is looking forward to a huge clean-up. This attitude proves rather conclusively that the slump which has affected road business is not very potent in Broadway houses. With this week's openings and the entrance of "Jimmie" into the Apollo, "The Cat's Paw," with Mary Nash, into the Playhouse and "The Young Visitors" into a house that W. A. Brady has been promised by the Shuberts but hasn't yet located, the line-up will be about set for the big Thanksgiving coin.

It was a desire to get in and set for this Thanksgiving business that put houses at a premium last week. The Arthur Byron show played to good business both in Chicago and Boston, and when it put up the closing sign in the latter city it was with the understanding that it was to come into a Shubert house here. At the last minute, however, it was sent to Baltimore and, rather than stay out any longer, it closed until such time as it can get a New York opening.

Sam Harris also expected to bring in "The Champion," with Grant Mitchel, but, instead, was sent to Boston, where is now awaiting the securing of a Broadway house. This show has been ready for Broadway for over a month and it looks as if it will be that much longer before it gets in. Harris appealed to Equity last week with a view to laying the show off until he could arrange for a New York house, but was refused on the grounds that Equity could not allow him this privilege unless granting it to Earle Carroll and several others who were in a similar predicament.

Carroll is one of those who has hung onto his Broadway house, he having dug down on two or three occasions to meet the guarantee of \$8,000 which he made to A. H. Woods. Woods has wanted the house for some time, but, as long as Carroll came through with the guarantee, he had to let him have it. The business of the Carroll show, "The Lady of the Lamp," has picked up considerably since Carroll ran his ad in the newspapers about "shooting his last \$1,000," people having evidently come to see whether or not he would make good on refunding their money if they did not like it. The show is now scheduled, however, to vacate the house on the 20th, "Daddy Dumplings" coming in on the following Monday, November 22. This show has MacLyn Arbuckle for its star and has been playing to good notices and business in Providence, Philadelphia, Washington and Baltimore.

Ray Goetz's "Here and There," which opened in Washington several weeks ago as "From Picadilly to Broadway," and week before last played the Shubert-Crescent, Brooklyn, with the promise of a Broadway house in two weeks, is still on the road and will, in all probability, remain there for the next five weeks. It played a return engagement in Washington last week.

The Shubert's own show, "The Daut-

less Three," with Robert Warwick, which opened in Atlantic City on October 22, and which played into Philadelphia and later came to Brooklyn, prepared to jump into a New York house, has been shot back on the road again, where it will remain until after Thanksgiving.

Max Marcin, whose "Three Live Ghosts" show moved up from Greenwich Village to the Nora Bayes, and which continues to hang on at that house, meeting the guarantee and also netting its producer some fair returns, is holding up "Her Family Tree," the new Nora Bayes show which opened in Atlantic City on October 12, and has been playing neighboring time since. The Bayes show is ready to come in, having been thoroughly whipped into shape by Hassard Short, who was with it until last week, leaving it in Detroit.

Arthur Hammerstein was fortunate to get the Apollo, having entered into the deal whereby he now comes into a house with the Selwyns early last Summer, Herman Bernstein has also been fortunate with his show, "The Mandarin," which he opened in Syracuse on October 25. Before opening the show he entered into an agreement with F. Ray Comstock whereby he obtained an option on the Princess, to become effective as soon as the "Blue Bonnet" show fell below its guarantee, placed at \$1,500 a week. The "Bonnet" left for the road Saturday and "The Mandarin," which played Atlantic City last week and was routed for Washington this week, jumped into the Princess Tuesday night, cancelling the Shubert Belasco, in Washington.

JACOBSON LEAVING CARROLL

Clarence D. Jacobson, it was learned early this week, has resigned as general manager of Earl Carroll's theatrical enterprises to embark in the vaudeville producing business. He will leave Carroll's employ next Saturday.

"For Ladies Only" is the title of the initial act with which Jacobson will make his bow as a vaudeville performer. It is a tabloid novelty revue, written and composed by Howard Emmett Rogers, and is scheduled to open next Monday at Poli's Theatre, New Haven, Conn. Ona Munson is to be the featured player in the cast, which also includes the following: Shean and Phillips, Leroy Duffield, Harry Holbrook, Joe Miners and Wallace Clark.

Leon Errol and Larry Ceballos are staging the act, which Harry J. Fitzgerald is booking.

"BRIGHT ANGELS" OPENING

William Moore Patch will open "Bright Angels," a new comedy in three acts by Lelia Chopin Hattersley, at the Empire Theatre, Syracuse, tomorrow (Thursday) night. After engagements in Baltimore and Atlantic City, the play will open at the Hollis, Boston, for an indefinite run.

In the company are Louis Bennison, Charles Gotthold, Caroline Kohl, Grace Hampton, Frances Sterling Clark, Franklin Hanna, Jennie Dickerson, Helen Weir, James Seeley, William Eville, Arthur L. Rankin, Edward Lester, Paul Roberts and Earle Harvey.

ANN TO SELL TICKETS

CHICAGO, Ill., Nov. 8.—A novel idea will be inaugurated here next week when George White, producer of "Scandals," and Ann Pennington, his leading lady, will occupy different box offices in front of the Colonial to see which is the best ticket seller. The manager and his star will enter their ticket offices at 7:40 and hand out pasteboards until 8:15. Gene Wilder, treasurer of the Colonial, will act as judge of the contest. Looks like there would be a crowd on hand, anyway.

EQUITY TO MEET SUNDAY

The so-called Equity, or Closed, Shop will have a final hearing, before bringing the issue to a referendum, at a special meeting of the Actors' Equity Association in the Hotel Astor next Sunday afternoon. The activities of the organization during the past six months and especially those related to the fostering of the Equity shop movement will be reviewed.

Equity officials believe that the time is ripe to put over the issue. With this in view the referendum vote, which has been hanging fire for the last month or so will, in all probability, be taken within the next two weeks. However, before taking this step, it is proposed by Equity officials to remove the least shadow of doubt as to the purport of the contemplated move.

According to Frank Gillmore the recent modification of membership restrictions of the Producing Managers' Association so that they may now embrace any recognized manager, fits into the scheme of the Equity shop movement. Under the A.E.A.-P.M.A. basic agreement, the Equity shop will in no way affect members of the latter organization. Independent managers joining the P.M.A. will thus escape the Equity shop. However, once an independent or touring manager has joined the P.M.A. the organization as such, guarantees that he will abide by the Equity-P.M.A. basic agreement.

A canvas of the independent and touring managers has revealed them as ready to take their stand against the Equity shop as such, rather than join the ranks of the P.M.A. The reason for this, they claim, is that the dues of the P.M.A., \$500 initiation and \$25 per week for each production playing, are considered too high. However, once the Equity shop has become effective it is expected that there will be a rush on the part of the independents to avail themselves of the privilege extended by the P.M.A.

The Equity or closed shop has been so devised that Equity members may not appear in the same company with non-Equity actors. A manager must either hire an all-Equity company or an all non-Equity company. His only other alternative is to discontinue production activities altogether.

The propaganda circulated by the Equity since the first meeting at which the shop issue was discussed, has resulted in the membership of the organization being swelled considerably. It is estimated that new members have been enrolled at the rate of more than 200 a week.

GAZZOLO OPERATED UPON

CHICAGO, Ill., Nov. 8.—Frank A. P. Gazzolo, proprietor of the Imperial and Victoria Theatres and well-known producer, was stricken seriously ill last week and immediately removed to the Columbus Memorial Hospital, where an emergency operation was performed. Hospital bulletin report him doing splendidly.

KOLB AND DILL STARTING

SAN FRANCISCO, Nov. 6.—Kolb and Dill have definitely decided to produce a former success, "The High Cost of Loving," and will play their Frisco engagement at the Columbia Theatre. Heretofore they have played at the Savoy, the Alcazar and the Curran, this being their first appearance at the Columbia.

NEW PLAY FOR MARSH

Samuel Shipman and John B. Hymer are writing a new play entitled "Charlie Young," in which George Nash is to be starred. The idea for the piece grew out of the character "Charlie Young," which Nash played in "East Is West."

COMPLAINS OF KALIZ ACT

Sam Morris has complained to the N. V. A. that the new Armand Kaliz act, "Temptations," which opened at the Palace last week, is identical in title and theme to his own.

CLAIM ACT ENDING

Hope and Uno end their act by saying "Good night dog." They have complained to the N. V. A. that Roberts and Roberts are using the same lines in winding up their turn.

HAMPDEN DEFENDS "SHYLOCK"

BALTIMORE, Nov. 7.—That "The Merchant of Venice," appearing at the Lyceum Theatre here under the direction of Walter Hampden, was calculated to make every Christian look upon the Jew as less than human, was the statement of Dr. William Roseneau, rabbi of Eutaw Place Temple, in a sermon Friday night. He declared that prejudice against the Jew existed in Baltimore.

Hampden, in defending the play, said that Shakespeare had only happened to pick a Jewish scoundrel instead of a Jewish saint for the character of Shylock. According to Hampden, the English dramatist also created King John and Henry VIII, as unsavory characters as Shylock, yet the English people do not rise up and condemn these plays as slurs upon the English.

GOING TO CHICAGO

"Little Miss Charity," the Eddie Clark show which closed its New York run last Saturday night, will go to Brooklyn for a week. It will then work its way to Chicago, playing engagements in Baltimore, Washington, Pittsburgh and Detroit. In Chicago the production will probably take over the theatre which at present houses "The Passion Flower."

The show is reported to have been kept in New York so long mainly through a big buy which the McBride and Tyson agencies made before it came in an effort to beat out other ticket brokers.

FOX PAYING PRICE \$750

Georgie Price, who opened at the Audubon last Monday, is receiving \$750 a week from the Fox Booking Office for his act, an extraordinary weekly salary for a single act booked over the Fox time. In fact, comparatively few single acts playing the Keith or Orpheum circuits are receiving a like salary.

Price's weekly salary at the present time totals \$1,350, for he is still working for the Shuberts in the midnight show atop the Century Theatre, where he is receiving \$600 a week.

JOHNSTON GOING TO CANADA

Lionel Johnston will leave for Canada within the next two weeks to confer with C. Herbert Thring, executive secretary of the English Authors' League, with a view to bringing before the Dominion Parliament the Canadian copyright issue which was forced out with the adjournment of the lawmaking body last Spring.

"LINCOLN" GOT \$14,000

CHICAGO, Ill., Nov. 8.—John Drinkwater's "Abraham Lincoln" played to \$14,000 at the Blackstone Theatre last week. The huge success of the production has caused the management to arrange its schedule so that it will continue on in this city indefinitely.

"THE BAT" FOR CANADA

Wagenhals and Kempner's number two production of "The Bat" will go on tour throughout Canada, a company for that purpose now being in rehearsal. They are also negotiating for a theatre in Chicago in which to place the show.

BETTY WEBER

It's Miss Betty Weber whose picture is on the front cover. She is prima donna in Jean Bedini's Revue "Twinkle Toes" Company, playing now at the Majestic Theatre, Jersey City, N. J.

Miss Weber, having heard that Harry Bestry is representing Jean Bedini, and knowing the reputation of both Mr. Bestry and Mr. Bedini, left a Broadway production to affiliate with them. She has played with Mitzi in "Pom Pom" and a few other Broadway productions. She states that it is a pleasure to be associated with Jean Bedini's Revue Company, and feels highly honored to be with him and his company as it is more like a great family than a revue company. Harry Bestry is representing Miss Weber, and she takes this occasion to express her appreciation to him, of having placed her with Jean Bedini.

FAILURE TO MARKET COTTON KILLED BUSINESS IN SOUTH

People Satisfied With Shows, Returning Advance Men Say, But Haven't Any Money Owing to Low Exchange Rates Cutting Off Foreign Sales

Inability of cotton raisers to market their crops, due to the perturbed exchange rates prevailing between this and foreign countries, is given by advance agents and others now coming North, as the main reason for the poor business being encountered throughout the Southern states by road shows. Were the people of the Southern states able to get rid of their cotton at a fair profit, business would be all right through that section, they state. The people like the shows sent them, they aver, but simply haven't got the money with which to see them.

In years gone by, England, France, Germany and many other foreign countries have been heavy buyers of cotton here for export, but, with exchange running so badly against them, they are not doing so now.

The election also has had considerable to do with the poor business of that section. The people of the South, ordinarily Democratic, have not allowed themselves to spend a dollar until they were sure whether there would be a change in administration or four years more of Democratic rule, with which they were

quite disgusted, as the election demonstrated.

Only these conditions, the returning advance men say, could have prevented some of the shows that played Southern time from cleaning up. "Robert E. Lee," produced by Thomas Dixon, was one of these, and had it not been a bad year for cotton, would have played to a fortune. As it was, it closed in New Orleans a couple of weeks ago, despite the fact that it received laudatory notices most everywhere it played.

Other attractions that found it impossible to weather the conditions, are "The Maid and the Mermaid," with Richard Carle; "Peck's Bad Boy," long a standard attraction throughout the South, and the Sells-Floot Circus, which always played the South in the Winter, but decided not to do so this season.

Reports are that there are a considerable number of shows now in the Southern states which are only waiting for Thanksgiving to come, to close, hoping, however, to be able to make up some of their losses on that day.

"ERMINIE" REVIVAL OPENS

BALTIMORE, Md., Nov. 8.—George C. Tyler's revival of "Erminie" was opened here last night.

Heading the cast are Francis Wilson and DeWolf Hopper, Irene Williams, as Erminie, Rosamonde Whiteside, as Javotte, and Madge Lessing as a captain of soldiers.

The chorus in addition to singing with wealth of voice and commendable precision, is a large factor in sustaining the quaint drollery and bewigged and powdered atmosphere. The sets were very good, several evoking applause on their own account. The cast, in full, was as follows:

Cadeaux, Francis Wilson; Ravennes, De Wolf Hopper; Marquis De Pomvert, Robert Broderick; Chevalier De Brabazon, Alexander Clark; Eugene Marcel, Warren Proctor; Captain De Launey, Madge Lessing; Dufois, Adrian Morgan; Vicomte De Brissac, E. John Kennedy; Sergeant, John H. Reed; Benedict, John E. Douglas; Erminie, Irene Williams; Prince De Gramponneur, Jennie Weathersby; Cerise Marcel, Alice Hanlon; Marie, Angela Warde; Javotte, Rosamonde Whiteside.

LANE SIGNED FOR PANTOMIME

LONDON, Eng., Nov. 5.—"Aladdin" the Christmas pantomime at the London Hippodrome, has signed for the cast, Phyllis Dare, Elsie Prince, Nellie Wallace, Albert Darmey and Lupino Lane, the latter of whom is now in America appearing with Delysia in "Afgar." It is expected that he will leave the show to return and fulfill his engagement here.

MAUDE ODELL IN VAUDEVILLE

LONDON, Eng., Nov. 5.—Maude Odell, who returned home a short time ago from America, opens on Monday, the 8th, at the Kilburn Empire, in a new act in which she will be assisted by Philip Williams.

SALISBURY FIELD IN LONDON

LONDON, Eng., Nov. 5.—Salisbury Field, the American author who wrote "Wedding Bells," is visiting in London and negotiating to write a new play for Gladys Cooper.

TO REVIVE "LUCK OF THE NAVY"

LONDON, Eng., Nov. 6.—Percy Hutchinson is to put on "The Luck of the Navy," a spectacular war drama, which enjoyed considerable success in Canada, as well as here, early next season.

SCOTTI DID \$272,800 GROSS

Despite the fact that the Scotti operatic organization, which finished a seven weeks' tour of this country two weeks ago, played to a total gross receipts amounting to \$272,800, the net profits accruing to Antonio Scotti, the Metropolitan Opera House baritone, who organized the company, did not exceed \$10,000, it was learned early this week. And that Scotti was saved from loss on his initial operatic venture in this country is due to the fact that his company played to \$92,800 on the week's engagement at the Auditorium in San Francisco, a record week's takings for any touring operatic organization, and garnered \$55,000 the following week at the Auditorium in Los Angeles.

Had it not been for the two weeks of extraordinary takings which the troupe achieved in California, Scotti would have suffered an enormous financial loss. As it is, he just managed to come through on the better side of the ledger.

The average weekly receipts of Scotti's organization totaled \$38,857, but this figure cannot be considered extraordinary, because it played to a regular \$5 top scale throughout the tour. This scale was absolutely necessary when it is considered that the organization's touring personnel contained more than 100 persons, including a cast of principals who, for the most part, were drafted from among the principal artists under contract to the Metropolitan Opera Company.

The principals in the cast, besides Scotti himself, included Florence Easton, Orville Harrold, Frances Paralta, Marie Sundelius, Jeanne Gordon, Anna Roselle, Mary Kent, Morgan Kingston, Mario Chamlee, Leon Rothier, Giovanni Martino, Mario Laurenti, Greek Evans, Milo Picco. Carlo Peroni was the conductor and Carl F. Strohmenger was manager of the organization.

The Scotti troupe traveled a total of 9,100 miles on its tour, which opened at South Bend, Ind., September 13. A special train, consisting of five Pullman sleepers, four baggage cars and a dining car, was used by the Scotti organization on its travels.

This was the first season of the Scotti Grand Opera Company, which was announced to become an annual operatic event. But, it was learned early this week that Scotti's plans for next season do not include the presentation of grand opera on the road.

RAPS MARJORIE RAMBEAU

BOSTON, Nov. 7.—Marjorie Rambeau, who, it will be remembered, did not want to go on the road for A. H. Woods in the "Sign on the Door" show, received rather rough treatment here from H. T. Parker, critic for the *Transcript*, who in writing of Monday night's performance said:

"Throughout the current theatrical year Miss Rambeau is condescending to 'the provinces,' and, as it also appeared from the current performance, her piece has been made to descend to the presumed likings of playgoers therein. As 'The Sign on the Door' was originally written by Mr. Channing Pollock and originally produced by Mr. Sam Forrest; as it was originally acted by a cast that did not include Miss Rambeau or many of her present associates, piece and performance were admirable in kind. The play was well designed and well wrought melodrama in the modulated, modern fashion—expeditious and plausible from beginning to end. It stirred interest, kindled suspense, quickened sympathy, suggested character as well as stated incident, avoided the hack phrase, the threadbare action. The performance had a like freshness, plasticity, illusion. With reason, in New York, there were pleased audiences and through many weeks."

"Now 'The Sign on the Door' has been perceptibly revised for the behoof of Miss Rambeau—and also of 'the provinces.' It is acted in a key far different from that originally set and by a cast appreciably inferior to the earlier players *** Our compensation is presumed to be the great, the good, the condescending Miss Rambeau, deigning at last to set foot upon Bostonian, Chicagoan, Philadelphian stages."

BLUMENTHAL SUES MONGER

W. Perceval Monger, music critic and press agent, is in Ludlow street jail following his arrest late Saturday night on an order signed by Supreme Court Justice McAvoy. The critic was taken into custody as a result of a suit for \$100,000 damages filed by George Blumenthal, manager of the Manhattan Opera House, in which the latter charges that Monger caused to be printed certain libelous statements concerning his association with the Hammerstein Memorial Foundation.

Monger was served with a copy of the complaint in the suit. It alleges that on or about September 2, "with malicious intent to injure the plaintiff in his good name and to bring him into public disgrace and contempt and to cause him to be imprisoned and to subject him to trouble and expense, Monger, at the office of the District Attorney, accused Blumenthal with forgery of a contract between Blumenthal and Mrs. Hammerstein relating to the Oscar Hammerstein Memorial Association."

Blumenthal further alleges that "defendant charged the plaintiff had misappropriated and stolen a considerable amount of money from the association and the defendant caused the District Attorney to bring the charges before the Grand Jury."

Blumenthal, who was vindicated by the Grand Jury, stated early this week that both he and Mrs. Hammerstein were convinced that Monger is not the principal in the circulation of matter concerning them. He asserted that a conspiracy that had its origin when the Oscar Hammerstein Memorial Association was launched a year ago lies back of the statements.

"Monger's arrest," Blumenthal said, "is only the beginning of sensational developments in proceedings against certain parties which will be brought to light."

Monger, who was employed as press agent for the Hammerstein Memorial Fund, recently charged Blumenthal with misappropriation of the fund. Monger, a British subject, has demanded of the British Consul-General that he be protected as such.

COURTNEIDGE DOING "GABRIELLE"

LONDON, Nov. 6.—Robert Courtneidge is to produce a new musical comedy entitled "Gabrielle." The book is by Helen Vaughan Williams and the music by G. H. Clutsam and Archibald Joyce.



CAMPBELL STRATTON

Campbell Stratton, 426 Carroll avenue, St. Paul, Minn., well known as an actor in classics and Shakespearean roles, died at his home Tuesday, Oct. 5, after a long illness caused by a nervous breakdown.

Born in Brooklyn, N. Y., in 1872, Mr. Stratton gave many years to the stage and enjoyed great popularity in the East as a star in different roles. His last engagement on the stage was in November, 1917. For the past three years he has been living in St. Paul.

The funeral was from the residence at 10 A. M. Friday, Oct. 8, and the interment was in Calvary Cemetery.

Mr. Stratton is survived by his father, Charles C. Stratton, of Brooklyn, N. Y., and his wife, Emily Le Febvre Stratton, who was in constant attendance at his bedside during his illness.

VAUDEVILLE

LOEW TO PLAY HEADLINE ACT IN ALL SHOWS

WILL BOOK EACH FOR WEEK

Marcus Loew has started a policy of headlining acts over his circuit for full weeks at each house, featuring the names of the acts above the picture attractions. This policy is expected to develop, by the end of the season, to such an extent that there will be a headline act to play a full week at each of the Loew houses, and, with this purpose in view, many other possible headline acts are now being considered for extensive bookings. This policy was attempted by Loew last year, but did not develop as had been expected, and was abandoned for the time being.

The scheme was taken up again, however, this season and he has signed ten headline acts for full tours over his time so far, and there are as many more now being routed. These acts are given special publicity campaigns, advertising, display signs and salaries that are higher than any ever paid by the office.

Among the acts that have been booked so far are "The Mimic World of 1920," which just completed a tour of the time, and the following acts, now working their routes: Al Shayne, Harry Hines, Mercedes, Trovato, Odiva and her Seals, Will Morrisey's "Overseas Revue," and "Buzzin' Around," both condensed Broadway shows, and Haverman's Animals.

VAL STANTON POISONS FOOT

Val Stanton, of the team of Val and Ernie Stanton, poisoned his right foot while playing Syracuse two weeks ago and had to leave the bill on Wednesday of last week. Ernie Stanton finished out the week as a single.

Val was moved to the House of Good Shepherd Hospital, where three operations were performed on his foot. The act has been forced to cancel several weeks' bookings on account of his injury.

HAVING TROUBLE WITH ACT

CHICAGO, Ill., Nov. 8.—The Wiley Amusement Company is having trouble over the producing rights to an act called "The Boarding School Girls" and, pending a settlement, the act is laying off in New York, where it has been reported that it was disbanded.

DOING OLD BLINN ACT

Lina Abarbanell is to revive one of Holbrook Blinn's old vaudeville vehicles as her next two-a-day offering. The piece is to be arranged to fit her and she will be supported by a cast including Richard Farrel, Edward Lavre and Robert Bentley.

WALTERS OUT OF NATIONAL

BOSTON, Nov. 6.—Louis E. Walters is no longer connected with the National Vaudeville Circuit, Inc., of which he was general manager. He still continues as head of the Louis E. Walters Amusement Agency, however.

ROUTED OVER KEITH TIME

"The Rose of Yantama," a new girl and music act, with book and lyrics by Howard Green and Milton Hokey, and score by Walter Rosemont, has been routed over the Keith time. George Choose is the producer.

RANDALL GOES TO LONDON

Carl Randall, at present with the Ziegfeld "Follies," will appear in a new revue in London, to be produced by Charles B. Cochran, when his contract with Ziegfeld is terminated.

NEW ACTS

"Yes, My Dear," a new revue, is being produced by Anton Scibilia and Walter Brooks, with a cast including Nat "Chick" Haines, Ethel Rosevere, William Cooke, Evelyn Carter Carrington, William J. Adams, Carmen Grenada and a chorus of ten girls. Musical director, Robert Roberts, Lew Brown and Carey Morgan wrote it.

Dave Hoffman, formerly of Sauber's Jolly Tars, has joined Murray Howard, formerly of Howard and Hurst.

Eddie Buzzell, of "Broadway Brevities," has written a new vaudeville act, entitled "Tailor Maid," which will serve as a vehicle for Lou and Gene Archer.

Fradkin and Jean Tell open in a new singing act at the Majestic Theatre, Chicago, December 19.

Henry Bellit has started producing acts again and is now rehearsing an operatic revue with a twelve people cast, which will feature Harry Truax, Blanche Morrison, Philip Bruce and a double solo quartet comprised of June Lynn, Dorothy Nelson, Emma Broton, Louise Dusenberry, Fred E. Grod, Jr., and Thomas Wall.

Billie Shaw has put into rehearsal a new dancing act featuring Dave White, Oscar Lloyd and three girls. There will be special scenery and effects.

"Tea for One," a new act produced by Harry A. Shea and cast by Ollie Logsdon, opened Oct. 28th at the Lyric, Newark. The act features Mr. and Mrs. Allen Hanna.

Al. White has leased "Appearances" from Hugh Herbert and is producing the act, in which Edgar Mason will support him, under the direction of Ollie Logsdon.

Willette Kershaw is soon to make her appearance in vaudeville under the direction of Joseph Hart in a sketch entitled, "The Business Woman."

George Choos is producing a new act entitled "Rose of Yantama," which will open around New York the latter half of this week. The book and lyrics are by Hockey and Green, the music by Walter L. Rosemont. Sally Keith, Carl Byal, and Nace Murray will be the principals, supported by a chorus of twelve girls.

Billy W. Weston, formerly of the team of Weston and George B. Brown, has a new act in rehearsal.

Tommy Gordan will open in a new act at B. F. Keith's Jefferson on November 8.

Billy Shaw has a new act in rehearsal entitled "The Capers of 1921." Dave White will head a cast of eight. The act will open in three weeks.

MANY OPERATIC ACTS BOOKED

The number of big operatic acts playing in vaudeville this season is more than double that of last season and each has been booked solidly. Last season, the acts working were Mme. Doree's Celebrities, Madame Doree's Royal Italian Opera Singers, The Futuristic Revue, produced by Louis Modera, "The New Producer," by Henry Bellitt, and "Songs of Love," by D. DeLuca. In addition to these, all of which are working again this season, there are the following: The Moleria Revue, produced by Francis Moleria, Mme. Doree's Operologue, a new operatic Revue being produced by Henry Bellitt, to open this week, The Artcraft Revue, produced by Enrico Manacho, who also has another new operatic act in rehearsal, and two new operatic acts produced by Moleria, to open within two weeks.

"VIE" QUINN IN NEW ACT

Vie Quinn, the jazz dancer, who had some trouble with her band aggregation, including Frank Farnum, on the Pacific coast, where she is playing Orpheum time, is rehearsing a new act with Gene Masters, late of "The Rose Girl" company, and Buddy Cooper, last seen with William Seabury. Cooper wrote the music and lyrics of the act, which opens out of town on Thursday the 11th.

BECK WARNS AGENTS ABOUT COMMISSIONS

MUST STICK TO 5%

CHICAGO, Ill., Nov. 8.—Chicago agents are facing elimination from various circuits controlled by the Orpheum Interstate and Keith Western, if they persist in forcing acts under their direction to pay them more than 5 per cent commission. Orders have been issued here by Martin Beck that agents working circuits controlled by him are to accept only 5 per cent and that, if any accept more than that figure and the matter is brought to his attention, they will be immediately barred from doing business with any of his circuits or those affiliated with him.

Not only has Beck taken action, but the heads of the local license department are also coming to life. It has been reported to the office of the Illinois License Commission that local agents are demanding and receiving from 10 to 15 per cent for securing vaudeville engagements. The law of Illinois permits 5 per cent and no more. Those found guilty of violating this law stand to serve a term in jail and a large fine.

However, not one individual has been named. Performers are afraid to prosecute and, therefore, hinder the hands of justice in running down the violators. The warning has been sent broadcast though, and it is believed that the License Commissioner really intends to use his good offices for the purpose for which it was established.

E. F. Albee recently issued a warning to agents relative to the Keith time that bore the same penalty, dismissal from booking privileges.

STATE CORNERSTONE LAID

While some thousand-odd persons, attracted by the alternate blare of two brass bands, lined the sidewalk at the corner of Forty-fifth Street and Broadway last Saturday noon, Ina Claire and Bert Lytell played stellar roles in laying the cornerstone for the new Marcus Loew State Theatre. A half score or more movie cameras were on hand to register the event.

All construction activities on the new house were discontinued during the celebration, the workmen afterward making a holiday of it. A delegation from the Lambs Club, headed by R. H. Burnside, were guests of honor, occupying a special box. Marcus Loew, surrounded by members of his executive staff, also assisted in the laying of the stone.

The usual speechmaking connected with such affairs was absent, most of the time being given over to facing the busily clicking movie cameras.

ACTS REBOOKED OVER TIME

Coscia and Verdi, a musical act which has just completed a forty-week tour of the Loew time, has been rebooked to play return engagements in each of the houses it played, starting one week after they finished. Stewart Girls, a sister act, has been rebooked over the Western Vaudeville time and Junior Orpheum time in addition, after finishing a tour of the aforementioned circuit.

"CRYSMANCY" TO OPEN

"Crysmancy," a new mystic act staged and produced by William F. Jones, has been booked under the direction of Charles Allen, of the M. S. Bentham office, and will open at Proctor's Theatre, Portchester, on November 11. Nat Finston, late musical director of the Capitol Theatre, has prepared incidental music for the piece.

PRESS CLUB WELCOMES N. V. A.'S

Arrangements have been completed by Ned Hastings, manager of B. F. Keith's Theatre, Cincinnati, whereby male members of the N. V. A., playing that city, can become members of the Culver Press Club during their stay. Negotiations to this end have been under way for some time. The arrangement is reciprocal, in that members of the Cincinnati organization will be given guest cards by the N. V. A. when in New York.

BUSINESS LIFTED, THEY SAY

Estelle and Roy have complained to the N. V. A. that Lucas and Inez are infringing upon their rights and routine. They claim that Lucas and his partner have copied their own special way of arranging their rigging and that the trick known as the Estelle trick, "a slow raise in the cradle, sideways, to the audience," has been lifted without their permission.

WANT ACT OR MONEY

Gotty and Taub have filed complaint with the N. V. A. against Allen Spencer Tenney, vaudeville writer, contending that the latter agreed to write them a new act and has failed to deliver to them any new material. They claimed they paid Tenney \$100 in advance and ask the N. V. A. to instruct him to either return their money or to write them their new act.

PALLENBURG GOING TO GERMANY

Emil Pallenburg and his bears sail for Germany Saturday, where they have been booked to appear first in the Winter Garden, Berlin, and later in the Hansa, Hamburg. He will return to this country in the Spring to resume bookings with the Ringling-Barnum and Bailey Circus.

AL HARVEY COMPLAINS

Al Harvey has filed complaint with the N. V. A. against Tony Gray and Company, claiming that the latter are infringing upon his "Dr. Joy's Sanatorium" act. He claims that the Gray act is identical to his, for which he holds a copyright.

SHERLOCK SISTERS RETURNING

The Sherlock Sisters and Clinton, who recently returned from a tour of England, sail for there on November 27th to fulfill a year's bookings of return dates, after which they have another tour of Europe booked.

WANT RAY LYNCH STOPPED

Charles T. Brown and Al Green, of the Monarch Comedy Four, have asked the N. V. A. to instruct Ray Lynch, whose act appears under the same billing, that he is infringing upon their priority rights.

SAMMY LEE BREAKS LEG

Sammy Lee, who has been rehearsing an act entitled "Sammy Lee and His Lady Friends," broke his leg early this week and has been compelled to postpone the opening until he recovers.

ASSISTANT TO VALLES

HARTFORD, Nov. 3.—Bernard J. McGuire has been appointed assistant to Manager Fred Valles, of the Palace Theatre. He has been on the Poli circuit for the last five years.

SAIL FOR ENGLISH TOUR

Potter and Thring sailed last week aboard the *Celtic* for England, where they open for an extended tour of the English music halls, starting at The Moss Empires, Liverpool, about the 22nd of the month.

TEMPLE FOUR RETURNING

The Temple Four, which furnished all the vocal effect in John Cort's "Jim Jam Jems" revue, will leave the show Saturday and return to vaudeville.

VAUDEVILLE

PALACE

Camilla's Birds, opening the show, proved entertaining and interesting. The antics of the feathered performers, which exhibited remarkable intelligence and careful training, were applauded heartily.

Nelson and Cronin, who held the dreaded deuce spot, were virtually a young riot in their song and piano act, which they open with a clever introductory number explaining to the audience that they are what is known as "Just a piano act." They then proceeded to deliver a series of published numbers in a style that is all their own and their efforts were crowned with four bows and an encore. They did exceptionally well in the second spot, better than did the act that held the position last week, and better than we expected.

Masters and Kraft, assisted by a company of four, offered a novelty dance review that cleaned up in the third position. The turn tells of two performers who have been imprisoned in musical comedy who try to break into vaudeville, and then shows what they will do to be a success. Judging by the number of bows the act took they were very fortunate in the choice of their numbers, for they were quite heartily applauded. The outstanding hits in the act were the Russian burlesque bit, the soft shoe dance by two of the girls, and the fast finish. Grace Masters handles the vocal numbers in the act capably and won approval for her performance. Bobby Dale, Elsie LaMont and Louise Dale assist in the dancing numbers. A solo by Bobby Dale was a big hit.

Toney and Norman, in the fourth position, repeated their success at other houses in exactly the same manner that they always do. Toney, who is among the best rough comedians on the stage, had his audience in roars of laughter throughout. They were called upon to take several bows and do the usual speech and encore.

Armand Kaliz, assisted by a company of eight women and three men, offered an allegorical operetta for the second week and proved just as big a hit as last. The act tells the story of a man who, called upon to choose between right and wrong, chooses wrong, inasmuch as that is by far the easiest path, so it seems. His experiences, however, teach him differently, and, at the close of the act, we see him returning, repentant, to virtue, asking for a chance to make good anew. The act is elaborately staged, lavishly gowned and its production indicates the work of a clever hand. Of the people in support, two girls stand out, the one that does the "bell" dance and the one who plays Intoxication and the French girl in the cabaret scene. Kaliz is at his best in this act.

Karyl Norman, "The Creole Fashion Plate," opened intermission and more than repeated his success of last week, for he took three encores, in addition to his usual "vampire" encore. He eliminated the Chinese number that formerly came between the "Creole Maid" and "The Land of the Tambourine." His artistry and capability were aptly attested by an enthusiastic audience.

Eddie Foy and the younger Foys, in their "Foy Fun Revue," had things their own sweet way and cleaned up a hit of proportions. It would be difficult to attempt a description of the individual merits of this exceptionally clever family, each of whom gives promise of outdoing their talented father. Eddie, as usual, was there with the goods. The new act is a delightful bit of comedy. See New Acts.

Lillian Shaw, character singer, offering her Italian and Jewish character numbers, scored a huge success in the next to closing position, and was called upon for a speech. She has interpolated a new popular number into her act and was greeted with howls of laughter on her every word.

Ametta, the Parisian Mirror dancer, closed the show and her act was seen to advantage, for it worked easily and smoothly, and she was given the applause due her.

S. K.

SHOW REVIEWS

(Continued on Page 10)

ROYAL

Laura and Billie Dryer, with a neat, clean-cut little dance review that brought them a good hand, sent the bill off to a good start.

The Leightons, a straight man and blackface comedian, held second spot very well. Their gags are only fair and their singing is passable, but the audience seemed to be in a mood for them, and they took three solid bows.

"The Piano Tuner," a nonsensical little skit, was put over nicely by Charles O'Donnell and Ethel Blair. O'Donnell's rough-and-tumble antics kept the audience amused throughout, while Miss Blair "fed" him very cleverly.

The first real hit of the performance was registered by Fay Marbe. She is winsome and dances prettily, and we have always harbored a profound appreciation for her fishnet stockings. But—we do wish she would talk like the New York girl that she is, at least here in her home town, when she assures us that she really loves each and every one of us. We should feel more like believing her if she didn't take such obvious pains to radiate "chawm."

Long Tack Sam and his able, agile troupe of acrobats, contortionists, singers, dancers, jugglers, clowns and whatnots, make up one of the few acts in vaudeville that don't have a dull moment. Most of the aforementioned performers are more or less embodied in Sam himself. He can also imitate an Englishman and a Frenchman, and uses a few phrases peculiar to the Chosen People. The best part of his imitation is that he is doing them all at the same time, which often renders them humorously unintelligible on account of his essentially Oriental pronunciation. His acrobatic stunts are marvelously executed, in spite of the many complex movements they involve. It might be mentioned that he is no mean magician. There may be a couple of hundred things about this act that we have omitted, but that's because the act made us feel like a cross-eyed man watching a troupe of Swiss bellringers.

Kharum, billed as a Persian pianist, opened the second half of the program with a rather uninteresting recital, which included a few concert numbers, among which he worked in a little diversion in the form of "I'm Always Chasing Rainbows." He has a facile touch and a fairly precise technique, but doesn't seem to realize that vaudeville patrons thrive on variety more than on anything else. He gave the most faithful imitation of a music-box we have ever heard in vaudeville, for an encore, and this was the best thing he did from the point of showmanship.

Vera Gordon and Company, in the sketch entitled "Lullaby," by Edgar Allen Woolf, especially written for her, did well enough with the flimsy theme on which the story is based. She did far better in the humorous moments of the play than she did when the more "motherly" situations arose.

Maude Lambert and Ernest Ball were

the big noise of the show. Miss Lambert

knows how to sing the kind of songs they

use and Ball kidded the house almost into

hysterics with his odd mannerisms and

comment. Each one of his own compositions was received with loud applause,

bows, encores and everything.

Jean Duval closed the show with a pos-

ing act that was not up to the standard

set by the rest of the performance.

H. J. H.

FLO PRICE LEAVES ACT

Flo Price, the only woman in "Dr. Joy's Sanitarium," left the act last week.

ORPHEUM

Singing predominates on the bill here this week, all but the first two acts making use of song as a medium to gain plaudits. Burt and Florence Mayo came on to a well filled house and went well with their acrobatic offering.

A good line of chatter has George Yeoman, for some of which, according to the program, Neal O'Hara, a newspaper writer, is responsible. As a means of presenting his flow of witty verbiage, Yeoman portrays the role of "Editor of the Assassinated Press."

Upon entering his office he immediately goes to the desk of his stenographer, Lizzie, and, finding that her gum is still plastered to the underpart of the desk, he knows she is late again. While waiting for her he goes into a monologue pertaining to prohibition, subways, politics, women and almost every other thing featured in the news of the day.

Rena Arnold and Harry Lambert offered some singing, dancing and comedy that was good for a number of laughs and a great deal of applause. Miss Arnold is a chatterbox "nut" comedienne and her remarks won giggles aplenty. Lambert has a good voice and the team closed to an emphatic hand, with a dance in which the burlesque antics of Miss Arnold figured prominently.

Louise Gunning, with some operatic airs and published numbers, scored one of the hits of the bill, the applause being accelerated at the conclusion of each number. An encore was necessary, Miss Gunning using "Mighty Lak a Rose."

Nat Nazarro and Company closed the first half and were accorded an enthusiastic reception, the work of Buck and Bubbles, the two young colored entertainers, being the outstanding feature of the turn. Nazarro and a boy acrobat won a fair hand with some clever stunts, but the real worth of the act lies in the ability of Buck and Bubbles. The latter is a lanky chap, while Buck doesn't look to be very old. The former scored heavily with his dancing and singing, while the latter proved himself to be a clever little piano player. All he really had to do, however, to win laughs, was to masticate a wad of chewing gum and this he did incessantly. The hokum and comedy of the duo was also a factor in the resultant applause the act received.

Owners of phonographs are probably familiar with the voices of Irving and Jack Kaufman. Their singing for the records has won them a great deal of popularity, as was attested by the reception they received. Personally, they are two likable chaps, have resonant, pleasing voices and perfect enunciation. They rendered half a dozen published numbers, had to come back with an encore, and even then had to beg off, as the bill was so long.

Mary Haynes followed with some comedy song recitations that proved a knockout from start to finish. The lyrics of her numbers are filled with meat and this, with their manner of presentation, insures her a hit wherever she goes. Her impression of a young sales-girl in a five and ten cent store, led to laugh after laugh, as did her idea of some of the characters that appear at an amateur night.

George Whiting and Sadie Burt, in their miniature operetta, "Little Miss Melody," were also one of the outstanding hits of the program. The piece has been reviewed here before and, although entailing some good spots, it is a trifle dull and slow in others. The artistry of the two featured players, however, could not be denied and they went over to salvos of applause in every one of their numbers.

J. Mc.

RIVERSIDE

Herbetta Beeson, in a wire walking and dancing act, opened the show and scored a hit of big proportions. The offering will be further reviewed under New Acts.

Meredith and Snoozer, man and dog, did excellently in the second position. Snoozer, an English bull terrier, possesses intelligence which compares favorably with that of the human being and while he does none of the tricks usually performed by trained animals, went through a routine of simple bits executed with such ease and speed, and to denote that his understanding of the spoken word is practically perfect.

Muldoon, Franklyn and Rose in a singing and dancing act, programmed in the second half, were moved up into the third spot for the Monday evening performance. The dancing of the young couple is excellent, in fact, is the feature of the act, while the singing of the tenor during the costume changes between dances left much to be desired. He rendered a number of popular songs all sung in a voice which, while appealing as to quality, was almost entirely spoiled by poor enunciation and lack of knowledge of the vocal art. Why singers, to whom nature has been so lavish in the vocal gift refuse to learn how to sing, will always be a mystery to this reviewer.

Tom Patricola, with Adelaide Mason, cleaned up the applause hit of the first part with dancing and comedy bits in which Patricola worked himself to the verge of prostration. If audiences enjoy the work of a performer who tries to his utmost to please during every minute he is on the stage, they will never tire of Patricola, whose performance runs with lightninglike speed, with never a let down from the moment of his entrance to the close of the act. Miss Mason is a capable assistant.

John Hyams and Leila McIntyre are still showing the little playlet "May-bloom" and closed the first half of the bill with an artistic hit to their credit. There is real enjoyment in seeing the little piece now in its third year, and the work of the talented couple is a delight.

After "Topics of the Day" and Annette Kellermann's diving pictures in the second half, the Russian Cathedral Singers, with special costumes and scenery rendered a number of their native songs, followed by some of the well-known English numbers. Due to lack of knowledge of the language the English selections were not to be compared with the balance of their repertoire. The bass singer rendered the familiar "Asleep In the Deep" and showed a voice of considerable range but varying quality.

Edith Clifford, with Roy Ingraham at the piano, sang a collection of special numbers, everyone of which was bright and clever as to lyric and pleasing of melody. One or two of the lyrics verge on the suggestive but that is the only criticism. Miss Clifford has personality, a pleasing contralto voice and plenty of assurance. Her enunciation and style of singing, however, could be greatly improved upon. "Athlete" is not pronounced ath-a-lete, neither is it correct to sing the word "simple" as though it were spelled "simpul," and that is the way Miss Clifford does them. More thought and study in this direction would help the act out wonderfully.

Laura Pierpont showed her playlet the "Guiding Star" for the first time at this house, and did well personally, although the playlet amounts to but little. It is a story of the old father and mother with the daughter who left home to make her way in a big city.

Henry Lewis closed the show. The "Squidulum" comic had his work cut out for him and had to hustle to hold the audience. To his credit let it be said that he did better than most of the closers.

W. V.

VAUDEVILLE

SHOW REVIEWS

COLONIAL

Walthour and Princeton, man and woman, in a novelty cycling act, opened the show and sent it away to a good start with their snappy little offering. They work on unicycles and bicycles, performing all of the old established tricks in good style and demonstrating a few of their own in a convincing manner.

The Transfield Sisters, a versatile pair of girls who sing, play various instruments and step around just a little bit, were on second. They have an act that is well worth watching, inasmuch as it is neat, presented in the proper manner, and runs very smoothly and evenly, depending upon ability rather than upon ungodly blares of inconsistent sounds for effect. They play saxophones, mandolin guitars and xylophone bells and sing.

Erwin and Jane Connolly presented a sketch that is remarkably strong in dramatic construction, evenly distributed as to pathos and humor, and ends just differently enough to make it an extraordinary sketch. So many of them end in the same hackneyed manner that one which ends different than the others, although it might jar the sense of the fitness of things, yet delights the artistic palate and satiates that desire for something "different."

Lynn and Howland offered their talking and singing act in the fourth position and Lynn gave a demonstration of his ability to handle an audience when a "clique" in the gallery started to kid him. He simply ignored their efforts and continued with his act, and so well was he liked that his tormentors shamefacedly stilled their efforts. They repeated their oft scored success, causing quite a gale of laughter to be forthcoming, and were called upon to do an encore, for which they offered a very funny bit of business concerning two prisoners.

"Love Letters," Charlie King's old vehicle, was presented by "Skeets" Gallagher and five girls, only one of whom appeared in the King company, namely, the "French" girls. Their act concerns a certain young man, extremely popular with the ladies, who succeeds in finding his true love only after having searched the world, in a dry goods store, selling stockings.

Adelaide and Hughes opened intermittently, presenting their dancing classic, assisted by Dan Casler at the piano. Casler is a pianist of more than passing skill and ability, who assists in a most capable manner.

Adelaide and Hughes have in their offering what might be classed as the best act of its kind. Not only are they artists of superiority, but their work is the essence of grace, art and study, combined with personality and an assortment of steps that allows for a varied performance on their part. They are nothing short of wonderful and the audience, realizing their merit, applauded accordingly.

Mr. and Mrs. Jimmy Barry, replacing Phil Baker, offered another of their comedy skits centering about a "Rube" character. Barry plays the part of a rube who tries to be a burglar, and stumbles into the apartment of a friend, an actress, and amusing complications ensue, ending in a laughingly agreeable manner.

Johnson, Baker and Johnson, in their comedy juggling and hat throwing act, closed the show and held their audience very nicely, getting laughter and applause for their efforts with the clubs and hats. They worked hard for their laurels and earned them well.

S. K.

START BUILDING JAN. 1ST

CHICAGO, Ill., Nov. 8.—Selwyns' two new theatres, to be erected at Dearborn and Lake streets, will get under way about Jan. 1, 1921.

ALHAMBRA

The Melva Sisters offer about fifteen minutes of xylophoning. Their act is tedious. These girls lack both personality and ability, but they took three bows just the same, which proves nothing more than the fact that you sometimes never can tell.

O'Rourke and Adelphi do a fast, clever song and piano act which always pleases. Miss O'Rourke knows how to tease a "blue" melody out of the ivories, while Miss Adelphi has an almost inimitable way of rendering these indigo atrocities as few of her sisters in vaudeville can hope to rival. Both girls look extremely well from this side of the footlights, and, altogether, present a combination that's hard to beat, they took six bows and an encore.

Jack McLallen and May Carson are as capable a team of comedians as are to be found around these diggings these days. In a day when new bright lines are as rare as impoverished plumbers, their offering is especially welcome. McLallen does a little fancy roller skating that will capture any house, any time. He announces the act himself and tells the audience that they will see some high-class skating and an infant moustache, just two weeks and five days old. He works a lot of wholesome comedy into his work. Miss Carson comes out in the last few moments of the act and helps him get over some of his best gags. They scored as big a hit as was registered during the performance.

Lloyd and Bennett started off like a small time act and didn't seem to be getting anywhere. The straight man then sang a published number effectively enough to give the act enough momentum to send it into the hit column. They did much better after that and closed to a good hand.

Dugan and Raymond have been reviewed so many times that it seems enough to say that they were on the bill and acquitted themselves as they always do. Dugan's solemn face, which remarkably resembles that of the night cashier of any cafeteria, is more eloquent than all his lines put together.

After "Topics of the Day," the Ford Sisters presented their well-known dancing act. Their kicking is something to brag about but their tapping is especially commendable and won storms of applause. They use their own orchestra, which offers a striking relief from the jazzy wail of the clarinet and saxophone and constitutes an essential feature of their act. They had to take an encore, in which they told the audience that, like all Fords, they could go only so far and then had to stop.

Elinore and Williams do a combination of nut comedy and singing that scored heavily despite some obviously coarse lines and cheap slapstick. Williams got over an Irish number by using MacSwiney's name. This stunt has taken the place of the traditional flag-waving that used to be such a wonderful little stimulator.

Corinne Tilton closed the show with her classy review and, we may add, held them to the last curtain. Miss Tilton's imitations and her impression of a baptismal souce place her among the select of her cult. The girls are comely and sing and dance well. The specialty numbers of Benny and Western were enthusiastically applauded.

H. J. H.

HURT IN WRECK

CHICAGO, Ill., Nov. 8.—May Sinclair, a member of "The Glasgow Maids," severely injured last week in a railroad accident, has been removed to her home in Minneapolis. It is reported that she will be unable to perform again this season. The act was on its way to Cedar Rapids to fill an engagement for the W. V. M. A. when the accident occurred. Other members of the act escaped with slight injuries.

ACT HAS FIGHT AND SPLITS

Huyler and Bann, who have been doing an act together for more than a year, split a week ago last Sunday at the Fulton Theatre, Brooklyn, after a fight in their dressing room which required the interference of a policeman.

When the officer arrived on the scene, Frank Huyler, the straight member of the team, accused his partner, William B. Bann, who has also been known in vaudeville as William Baumann, the female impersonator of the act, of hitting him on the head with a nightstick. Huyler also produced the stick with which he alleged his vaudeville partner had struck him and, according to house manager Issy Heine, the policeman confiscated the alleged weapon and threatened to arrest one of them if any more trouble followed.

Huyler attributes his partner's alleged rancor against him to what he declares to have been a desire on Bann's part to work with a different straight man. Huyler declares that Bann had arranged to work with another partner many weeks ago, a straight man with whom, Huyler says, Bann will not have to split salary on a 50-50 basis.

That the equal division of their salary did not suit Bann, who considered himself the foremost element of entertainment in the act, was indicated, Huyler says, by the refusal of Bann to hand over fifty percent of the salary in various houses they played during the last few weeks.

At the Greeley Square Theatre, where the act played the first portion of the week, Huyler says his partner collected their salary on Wednesday night and refused to pay him his equal share. But the following day, just as the act was about to go on at the Fulton, Huyler told Manager Heine that he would not appear unless the latter turned over to him his rightful share of salary collected at the Greeley Square. In addition, Huyler insisted that Manager Heine pay the team's salary for the Fulton engagement in separate envelopes, the money being equally divided between them.

At the request of Heine Bann paid over to Huyler the latter's equal share of their Greeley Square salary and, on the night that the act split, each received his share of salary from Heine in a separate envelope.

ARRESTED IN HOLD-UP

CHICAGO, Ill., Nov. 8.—Lillian Gonzeelas, Harry Linden and Harry Vernon, cabaret performers, were released by the police today after they had been arrested on a charge of holding up Joseph Graf, an Ohio merchant, who had been making the rounds of the cabarets.

Graf exonerated the performers, claiming that they had been his guests and had nothing to do with the holdup.

WEBSTER GOING OVER CIRCUIT

CHICAGO, Ill., Nov. 8.—George Webster is making a tour of the northwestern country lining up theatres that he formerly booked under the name of the George Webster Circuit and which he recently sold to Billy Diamond. He is said to have secured a number of franchises for northwestern theatres, which he will book in conjunction with Billy Diamond.

SAM HARRIS REFUSED

CHICAGO, Ill., Nov. 8.—Sam Harris last week refused permission to Keno and Riano, with "Honey Girl," to accept a dancing contract with a local cabaret for \$800 per week. The cabaret was anxious to sign the couple to perform after their production work.

"FATHER" SONG CUT OUT

The "Father and Son" song rendered by Edith Clifford at the Riverside this week was cut out of her repertoire after the first performance. The lyric was said to be too "blue."

NEW ACTS

"The Goat," a new comedy skit by Herman Straus, has been placed in rehearsal by Hugh Herbert.

Ray Kossare opens out of town next week in a new novelty single, assisted by Harry Kohl at the piano.

Add New Acts

Phil Fein and Florence Tennison open in a new act next week entitled "From Grand Opera to Jazz."

"Capers of 1921," a new act presented by Billie Shaw, and featuring Dave White, formerly of "Billie Shaw's Revue," will open on Poli time next week.

"Chris Pender" has just written a new act entitled "Happenings in Our Family" for Bonnie Leonard, the vaudeville comedian.

Dan Courtney has in rehearsal a new vaudeville act entitled "Waddayessay."

Harry Fraser, a picture actor, is to appear in vaudeville shortly in a new version of Rita Weiman's sketch, "Skirts." He used this vehicle for a season in vaudeville before going into the films.

Clayton White and Grace Leigh are putting on a new act, "Cheri," at Wilmington, Del., this week. Immediately after they will play the New York Keith theatres.

GEORGE RECTOR SUED

George Rector, former proprietor of Rector's restaurant, is being sued in three Supreme Court actions for damages totalling \$25,000 by Emil Almquist and his wife Bessie.

The plaintiffs were injured when a motorcycle in which they were riding was struck by Rector's automobile on June 27. Almquist is suing for \$10,000 for himself, and \$5,000 for the loss of his wife's services while the latter is asking for \$10,000 for injuries she sustained.

CUT OPENING NIGHT PRICE

WASHINGTON, Nov. 7.—Prices were cut at the Shubert Belasco Theatre last week for the opening of "Here and There," presented by E. Ray Goetz tomorrow night. Seats that formerly sold at \$2.50 will be \$2.00, while \$2.00 seats will be \$1.50. \$1.50 seats \$1.25, \$1.00 seats at \$.75, and \$.50 seats at \$.35. The war tax will be additional. This is a practice which the Shuberts have followed on the opening nights of new plays ever since the season opened.

LACKAYE SUES AGENT

Wilton Lackaye has brought suit for \$500 against Ruth Sawyer Durand. The actor claims that the defendant, while acting as agent for The Tamar and Tabinoff Company, Inc., guaranteed him four weeks' employment at a salary of \$500 a week to appear in a play the company was to try out. He states that he was given only three weeks' employment.

MRS. FISKE WITH HARRIS

Sam H. Harris is to manage Mrs. Fiske, who recently completed her tour in "Miss Nelly of N'Orleans," and will present her in a new play by Hatcher Hughes and Elmer Rice, entitled "Wake Up, Jonathan." The piece will be staged by Harrison Grey Fiske and will have its premiere in Atlantic City around the holidays.

PEARL REGAY HAS NEW ACT

Pearl Regay has finally secured her lease from the Shuberts, and is rehearsing a new act, which opens on Thursday out of town. Roy Sheldon, formerly a musical comedy juvenile and lately with Baldwin and Sheldon, is her dancing partner and accompanist. There will be a jazz band in the act.

\$6,000 ON SIX SHOWS

The Eastern company of "All Aboard for Cuba," which opened its tour October 25th at Paterson, N. J., to play one night stands did a business of \$6,000—six performances.

VAUDEVILLE

PROCTOR'S 58TH ST.

(Last Half)

The Ward girls opened an exceptionally strong bill with a singing and dancing turn. Both girls are fair vocalists, while Frank North proved effective as an inebriate. A Chinese number was well presented, while a comedy bit in which a "prop" taxi-cab was used to close.

Dinkins and Barr, a black-face comic and a straight, pleased throughout with their songs and comedy. Their turn is reviewed in detail under "New Acts."

Renard and West also went well in a comedy skit in which the male member of the team portrays a wise bellhop. The setting used depicts the lobby of a hotel and most of the comedy results from the girl's attempt to engage a room. A great many of the gags are old but, nevertheless, were appreciated and went over for laughs.

Dave Thursby was a laughing success from start to finish. He represents a most aristocratic knight of the road, a cross between a beau brummell and bum. His songs went over big, as did his talk concerning his intimacy with the elite of society. His make-up is a good one and not overdone, while the setting used depicts the entrance to an apartment house on Riverside Drive.

Eddie Foy and the Younger Foys stopped the show, the applause upon their entrance being spontaneous enough to satisfy the average act for a close. The turn entails most of the material seen before, Foy putting his youngsters through the paces as he tells of how long it took him to put the act together. The singing of the young girls went over big, while individual honors went to one of the boys in an impression of the dean of the family.

Handers and Mellis had a little trouble in getting started but before they went off had also registered, mainly through the manner in which they are able to manipulate their derby hats.

Roy Harrah and Mary Speer brought the bill to a close with a roller skating turn which, at its conclusion, won a hearty round of applause.

J. Mc.

HARLEM OPERA HOUSE

(Last Half)

Howard and Scott, a man and woman, danced their way to a great deal of applause in the opening turn.

A burlesque female impersonation by one of the team of Ahern and Peterson proved a knockout and led to one of the hits of the bill. Some songs and comedy in which the "female" demonstrates her ability to "vamp" brought such applause that the team had no chance to dodge an encore. The chap garbed as the woman put every line over with telling effect and in so doing was ably aided by his partner.

Kennedy and Braham offered a most interesting singing and dancing turn quite off the path of mere routine. It is nothing for a couple on the stage to get married a few minutes after they first meet. Kennedy and Braham show greater speed than that, however. They are married, have a baby, are separated and reunited, all within the space of fifteen minutes. Both have winning personalities, get their lines over to laughs and sing well.

Clinton and Harvey are billed as "Regular Fellows," and such they seem to be. Their routine of songs and stories is told in a natural, easy-going manner that proved most effective and enabled them to easily register in the hit column. Both are good singers, have a pleasing selection of numbers and the necessary personality.

Clem Bevins, supported by a company of two, struck the fancy of the auditors in a rural playlet in which he gave a good impression of a small town constable, chief of police and police force, all rolled into one. His rube ejaculations won laugh after laugh and he also held the audience in spots that bordered on the sentimental. The piece itself is rather threadbare. The constable's daughter, who had run away from home two years previously, returns. He fails to recognize her and a lengthy conversation follows, much of which might be cut to advantage. After the girl leaves, still unrecognized by the old man a dapper chap enters, desirous of selling something. Eventually, the old man learns that this chap is his daughter's husband. As the result of a quarrel, they have separated, which gives Bevins a chance to win applause by bringing them together again.

Tom Smith, at the tall end of the bill, "cleaned" up with his "nut" singing and eccentric dancing.

J. H. H.

DARLING TO BE HOST

Al Darling, manager of Keith's Royal Theatre, in whose honor the Elks gave a monster entertainment a week ago Sunday night, will reciprocate by acting as host at a theatre party to be given at the Royal by the Elks next Monday night.

SHOW REVIEWS

METROPOLITAN

(Last Half)

The program started with the exhibition of various travelogue, scenic, comedy and news reels, they following upon the heels of the big feature, a Metro drama entitled "Body and Soul," with Alice Lake.

The Rickards, man and woman, in a novelty act that combines magic, sleight-of-hand, shadowgraphy and juggling in an interesting mixture, opened the show. The male member of the team does most of the labor, the woman doing the juggling, and adding, generally, to the beauty of the picture by her presence. In the opening position they did remarkably well despite a hitch in the handling of the stage by the crew.

Helene "Smiles" Davis, who earned the sobriquet of "Smiles" while entertaining the boys in France, where her ready ray of sunshine soon made her popular, was in the second position. The young lady, possessed of a pleasing personality, a good appearance and a clever vehicle, won her way easily into the hearts of the audience. Her turn shows the development of the show girl from the days of the hoopskirts to modern times, emphasizing particularly the increase in pulchritude and decrease in clothing of these misses. She was a hit in the second position.

Mercedes, in his mystic musical offering, was third. He headlined here for a full week. His turn created interest among the women and younger folk, who were the principal spectators. His act, not unlike many of the other "mind reading" turns, holds a certain sway over an audience through the mysterious manner in which it is performed. He did well, taking several bows.

Welling and Jordan, man and woman, in a singing and piano act, were fourth. Both have good voices and know how to handle a number, the woman doing some character bits. But her method of delivery is, at times, reminiscent of stock burlesque, for she throws her arms about wildly while singing. This should be watched. They took three bows.

Everette's Monkey Circus closed the show and amused the audience with their antics. The work of the diminutive Simians caused considerable comment from the audience which was favorably impressed by the manner in which they performed.

S. K.

AUDUBON

(Last Half)

Marguerite and Hanley, in a novelty balancing act, sent the bill off to a good start. Their work is clean-cut, fast and entertaining throughout. Their closing stunt brought them a storm of applause.

Green and LaFelle, reviewed under New Acts, seemed to take on new life in the bracing atmosphere of the Heights, and gave a much better account of themselves than they did at The City, where the reviewer caught them the first part of the week. The lady sang with a great deal more enthusiasm and her partner put across some first rate comedy at the piano. They scored a man-sized hit.

Earl Gates and Company followed with a very prettily set dancing act. Gates dances very well, his imitations of well known dancers being particularly successful. One of the two young ladies who make up the act, accompanies all the dances and sings a couple of published numbers very sweetly in the tiniest voice we have heard in a long time. Altogether, they did nicely.

The Five Musical Queens, after Fox News, offered a very ordinary musical act. None of these girls is a specially good musician and the two who sing cannot expect to get by with the sort of stuff they have. The act lacks not only quality, but the element of novelty, also.

McKay and Ardine were the hit of the evening in their well known little skit. McKay's fluent personality keeps the audience chuckling, while Miss Ardine's characterization of a Swedish girl is uproariously funny. A sure hit, anywhere.

Brown, Gardner and Barnett closed the show. The dancing they do is only fair. Thanks to the efforts of the man at the piano in putting over two specialty numbers which won the audience, the act pulled through with plenty to spare.

J. J. H.

VALESKA SURATT INJURED

Valeska Suratt, headlined at the Alhambra Theatre last week, had to retire from the bill at the Tuesday matinee on Election Day on account of a sprained ankle. Vera Gordon replaced Miss Suratt for the balance of the week.

PROCTOR'S 23RD ST.

(Last Half)

The Geralds, offering a neat musical act, opened the show. Their violin and cello duet, done around a campfire in a gypsy set, is good, and their closing number, played on a unique instrument in which mandolins are arranged on a stand much in the manner of the blocks on a xylophone, drew bows and an encore.

John A. Philbrick and Company scored a solid hit with their skit, reviewed in detail in these columns last week. Miss Van Dyke's rendition of a published number won the well deserved appreciation of the audience.

Demarest and Doll kept up the good work and the house laughing at their comic antics. Demarest gets off most of his comedy at the piano and, though his stuff is by no means original, injects enough of his personality into his work to get a laugh, even if you know just exactly what he is going to do.

Ferro and Coulter do some blackface comedy that is above the average. They use some new lines to good advantage, some of them almost stopping the show. They open their act on a darkened back-stage, the audience hears the rattle and roll of Dixie Dominoes, a couple of shots are fired and two terrified "gentlemen of color" burst into the view of the audience, which greeted them with peals of laughter. Their dancing is fair and the act closed to three solid bows.

Little Caruso and Company present a high class vocal act that scored the hit of the show. "Caruso" himself, a slim little chap, has a tenor voice of strength and sweetness. The company includes a very fair quartette. The work of the young ballet dancer, who interpolated between

songs, is also highly commendable.

Nestor and Haynes do some nut comedy

that has big-time potentialities.

They both have ability and personality,

in spite of

which they have been unwise enough to include some very crude and vulgar material

that is bound to handicap them in the long run.

The Lerner Sisters closed the show and offered nothing particularly attractive in the line of dancing. Fortunately, the house was waiting for the feature picture, and so they suffered no walkouts.

J. J. H.

CITY

(Last Half)

The Three Rammonds opened the show with a routine of iron jaw and slack wire stunts, getting away to a good hand.

Jones and Jones, two clever colored comedians, could easily have held a better spot. However, they managed to work themselves into a good hand despite their position on the bill. The entertainment value of this act could be heightened if, in the closing song, the "tenor," whose voice is somewhat lacking in tonal quality, would talk the words, only attempting to sing them when aided by his partner. A new drop also might help some, the perspective of the present set being poor from the front of the house.

Ripon, a ventriloquist, followed. A life-sized "dummy" is used in this act and it proved somewhat of a novelty. The cigarette stall is worked to death in this act. However, Ripon proves himself to be an able performer and, with a little more attention to detail, should make the better time.

Alice Hamilton scored a fair hand in so far as her character study and comedy material were concerned, but fell short of the mark in her closing song. In fact, a gallery rowdy went so far as to evidence his weariness by occasional boos.

"Money Is Money," a rather pretentious musical offering will, in all probability, spend the rest of its days on the small time, not so much because the act is the three-a-day variety, but because of the slap-stick and horseplay of the featured comedian, whose consistent "breaking-in" in nearly every instance mars the legitimate efforts of the players to get their material over. There is some splendid dancing in this act, especially that seen toward the finish. The musical numbers are well sung and the ensemble excellent. The musical director is obviously a very young and inexperienced musician, who, fearing that, perhaps, the audience will fail to notice his existence, waves his arms about in a frantic manner, detracting rather than adding anything to the entertainment value of the act.

"Her tonsils are divine, when she mingles them with mine." So sang Ward and King in next to closing. As comedians or songsters this twain are good dancers and should confine their efforts to stepping, if they can find no better material to offer than that just mentioned.

The Mitzen Troupe of strong men and tumblers closed the show with a classy array of stunts, scoring a good hand.

KEENEY'S

(Last Half)

Minnie "Bud" Harrison, a "blues" singer with a good "blues" voice, which, at the time of reviewing, sounded as though she was suffering from a cold, was the first on the program and did very well with a routine of popular comedy and ballad numbers peculiarly suited to her style of work. She tried hard not to let the cold tell in her voice, but the effort was too much for her. She took one encore.

Prince Karmi, an Arabian, evidently, assisted by a man and woman billed as the "Company," presented a magic and illusion act in the second position and scored convincingly. Karmi has some new twists to old tricks. For instance, in the paper cone production, he departs from the usual methods and produces animals first, then flowers and flags later. In the tin cone production, he turns out milk as well as water. He works in a manner peculiar to himself and which we have never seen employed by any other illusionist.

Keiso and Wright, on in number three, did well with their skit billed as "Bits of Nonsense." The act is familiar to the writer, who has seen it elsewhere several times. The turn deals with a boy and girl who want to get married, and, in song and story, propose, get married and dance off to a happy finish.

George Olcott and Company, in a comedy playlet which has been seen in almost every vaudeville theatre in the country, held the fourth spot and amused immensely. The story of the play has to do with a race track tout and his wife. The tout runs the poor woman to suit himself and, despite the fact that she does all the work and pays the bills, he does all the bossing. The two people who present the sketch do well with their parts, getting the maximum of laughs and interest out of it.

Following the news reels, Frank and Mazie Hughes offered a neat dancing act in which three numbers, rather lengthy, were performed with ease and grace. Since last we saw them, they have developed quite favorably, or, perhaps it is their offering which suits the fancy better now than before. At any rate, they took one encore and quite a lot of additional applause.

Murray Bennett, singing comedian, held the next to closing position and ran away with two encores, declining a third. He has a style of delivery peculiarly his own and gets a laugh out of every little thing he does. His personality is pleasing and his material quite passable.

The Russells, in a ring act, closed the vaudeville portion of the show and did very well, their individual tricks being applauded enthusiastically. They both look well and work hard to put their turn over.

"The Stealers" was the feature picture. S. K.

PROCTOR'S 125TH ST.

(Last Half)

Virginia Fissinger opened the bill with her dancing act and, through the medium of her personality and grace as an exponent of terpsichore, went over to a big hand. The turn is well presented and staged. Miss Fissinger is assisted by two young men, one acting as her partner in several of the dances, while the other accompanies at the piano.

Tom Dooley, a neat appearing chap, put over an introductory singing number with dispatch, followed with some talk and sang several additional songs. His comedy got over the footlights, while his vocalization also proved effective.

Mack and Lane have a singing, dancing and comedy turn, the male member of the team being the chief laugh provoker. His partner is a graceful little Miss and a capable foil. The man scored heavily in an eccentric dance, while a duet and dance for a close sent the team off to a good hand.

Charles and Sadie MacDonald, in their little political sketch, pleased throughout. Charles portrays a pompous politician who seeks to win favor by having a certain bill put through. He is desirous of winning the good will of a certain Senator for this reason, but believes that his wife is a drawback because of her manner of dressing. Friend wife, however, surprises him by a sudden flash of style and it is mainly through her efforts that the good will of the Senator is won and the bill rushed through.

Alexander and Mack, two tramp comedians, scored heavily with their comedy and songs. All of their gags won favor and their singing was also enthusiastically received. Their manner of coming on proved effective, being through a drop representing a box-car. A parody on prohibition won such applause that an encore was made necessary.

The Musical McLarens, four girls and a man, brought the show to a close with a mixture of music, singing and dancing.

J. Mc.

VAUDEVILLE

SAXON AND FARRELL

Theatre—*Harlem Opera House.*

Style—*Talking and Singing.*

Time—*Fifteen minutes.*

Setting—*Special in "One."*

The woman in the act, of neat appearance and good personality, in a low cut gown of black net and jet, with bodice of orchid colored material, blacklace stockings and black satin slippers, makes her entrance carrying a feather fan dyed peacock blue. The opening number, "Lady Peacock," is sung and, at the chorus, the spot light suddenly went out and remained out for some time, fooling them all, including the writer. No one put on the footie and there were expressions in the audience heard of "It's a shame."

The woman seemed to be disconcerted and called for the electrician, stage manager or someone. Apparently, the electrician entered in overalls and when the girl complained about the lights, he secured a stage "Bunch" which he first turned to the audience and then on the girl. This was done in a very natural manner. Some dialogue and arguments followed, the song was started again and the man started some loud hammering in an effort to, as he said, "fix the lights." They went out again and when the woman complained, the man had a whale of a line that was "some" laugh. "Who do you think I am? Moses?"

The talk was very bright, clever and productive of much well earned laughter, even one old baby, "why girls leave home—I'm the reason," getting over much better than would be expected. This was the only old one noted, but, as long as it gets the laugh it did, why take it out?

A ballad was then attempted by the man; one of those mother songs that, despite the fact of the man having little voice for this style of song and also that it was out of place in this act, should have received a better hand than it did from purely sentimental appeal. A comedy number would have been much better. The man left to don "evening clothes" and the woman started to sing, when the lights went out again, getting another good laugh. Finally, the woman was allowed to sing in a spot, "I'm Tired Playing Second Fiddle to You," which she put over very well, working with the ease and technic of a seasoned performer. A good hand was the result.

The man then returned in a night-gown, which he referred to as "evening clothes" which was unfunny, took away from a class of the act and is essentially "small time." After an exit he re-entered in Tuxedo and the two put over, quite well, "I'll Be With You When the Clouds Roll By" for a finish.

The act took four good bows and certainly deserved them. The woman works hard and is a splendid foil and "Feed." The man is natural and clever and it seems a shame that a very good act should be marred by a few bits that seem badly advised. If the end is fixed up, the act could hold down a very good, if not a next to closing spot, on the big time.

H. W. M.

ALVIN AND SHAW

Theatre—*Loew's Delancy St.*

Style—*Song and Dance.*

Time—*Ten Minutes.*

Setting—*House; in One.*

Alvin and Shaw, man and woman, present a neat song and dance turn in one, which proves a diverting bit of entertainment.

Opening with a special number, sung in fair voice, they follow with some fast stepping. The masculine member of the team is an exceptionally good dancer, although a trifle stiff at times, while his partner proves to be a very personification of grace.

The specialty introducing national dances is particularly good. This act should prove a good one for second spot on any bill.

E. J. H.

NEW ACTS AND REAPPEARANCES

(Continued on Pages 30 and 32)

GREENWOOD & QUINETTE

Theatre—*Proctor's 23rd St.*

Time—*Twenty minutes.*

Style—*Dancing and Singing.*

Setting—*Specials.*

The opening of the act discloses a wood drop in "One" and auto effects off stage. A girl enters attired in a pretty gown of lavender, a hat of light coral with ostrich plumes, slippers and socks, followed shortly by the man in white flannel trousers, a grey coat, straw hat and wearing a black tie. Some talk followed about an automobile trip, the possibility of fixing the car, and where they were going to stay for the night.

The man picked the girl up in his arms as the lights went out and a very beautiful set in two was shown that was very Ziegfeld in its sumptuousness and richness. One of the most handsome drops this writer has ever seen in vaudeville, appearing to be made of blue satin, was hung in "Two" and a very flashy "throw" of gold cloth, appliqued with a basket of flowers, was on the piano, orange tassel pendants trailing on the carpeted floor. The light effects were soft and mellow.

"If You'll Go Fifty-Fifty With Me, I'll Go Sixty-Forty With You," was sung double and a neat and graceful dance followed of a typical musical comedy style.

"When I Do This," was next used double, the girl standing on the piano and doing a couple of steps, the man lifting her up and down again at the finish. The man in a spot then sang "You're Too Pretty To Be Lonesome" in a pleasant voice, the girl flashing a small pocket lamp on her face as she made an exit in the dark. This was very effective and a careful detail of the well thought out staging.

The pianist next played an excerpt from "Love Nest" and followed with a rag. The girl, in a gown of peacock-blue, trimmed with brilliants, looked very neat and sang "All She Could Say Was Mm. Mm. Mm." This number was dainty and of great piquancy, but failed to get much of a hand.

The man, in Tuxedo, then returned and sang "I Will Never Let You Drive My Motor Car," used double. There was considerable business through using an overturned chair as a seat in a car.

To the strains of "Mendelssohn's Wedding March," the curtains then were parted and a pearl-white phonograph cabinet, against a black background, was seen. The two then made their appearance and, to the music of a record, did a graceful and effective dance. The girl looked very refined and pretty in a short white costume with short bloomers of solid brilliants and shapely and pretty bare legs. For a finish, they both danced and did acrobatic twists, throws, leapfrog and, at the very conclusion, the man carried the girl off.

For some reason or other, the analysis of which is rather difficult, hardly anything in the act seemed to get over. The house was singularly cold and indifferent to a beautifully staged and well constructed act with all special material, costumes and bright, snappy, kaleidoscopic movement. Both have personality and youth, the girl is pretty and refined and the act will, without a doubt, be a hit in the better houses.

A possible reason may have been the immaturity of the girl, who is lacking in force and the experience of a more seasoned performer, in the way of "getting" an audience. The offering was reasonably smooth, showed the result of considerable rehearsal and with a few weeks work, will shape up very well. It is essentially classy and big time possibilities are certainly in the running.

H. W. M.

LULU SUTTON & CO.

Theatre—*Proctor's 23rd St.*

Style—*Sketch.*

Time—*Fifteen minutes.*

Setting—*Two.*

The plot of this act concerns the efforts of an artist who owes money he cannot pay, and knows that officers are waiting outside to arrest him and send him to jail to get money from a rich uncle, who is an undertaker. He is aided in this by a maid, played by Miss Sutton very well, who, unknown to the artist, has wired the uncle that his nephew has died and that she needs \$250 to pay the funeral expenses and to please send it at once.

Instead of sending it, the uncle calls and the maid induces the artist to "play dead." Various complications arise from this arrangement, culminating in the uncle finding the man very much alive.

The maid then begs the uncle to help his nephew out, but the old man remains obdurate for a time. He finally succumbs, however, to the argument, and the money is paid over, Miss Sutton working the climax of the act up well.

The actors were all good, especially the uncle, a part which was played with a quiet force and dignity that bespeaks considerable dramatic experience. It seems rather a shame that these actors, all of whom are capable, should not be provided with a sketch that carries less of a small-time idea. While the act is not essentially very small time, it, nevertheless, is not big time and never will be, for hokum is the main asset. The "playing dead" idea is improbable and impossible, and has been utilized years ago in a variety of ways when they would stand for anything. Vaudeville has progressed considerably in the last ten years, and a better, more up-to-date sketch would serve these three in good stead, as they can, without a doubt, put it over.

H. W. M.

RAINBOW AND MOHAWK

Theatre—*American.*

Style—*Indian.*

Time—*Ten Minutes.*

Setting—*One, Special.*

Billed to do something different in Indian acts, this team started off like a hundred other acts of similar type. Before a rather unique drop, representing a rainbow, they open in full native costume, with a conventional Indian song about the "open plains" and the "roaming buffalo."

The man then tells us that the rainbow is a sign of good luck to the Indian, and proceeds to acquaint us with some interesting facts of his native lore. The lady, who left the stage at the end of the song, then returns as a 20th Century Squaw, and in a shimmering gown, makes a very striking figure. She then does the most successful bit of the act, singing a number in which she shows how ambitious a modern squaw really is. She looks extremely well from the front and carries herself with as much assurance as any of her paleface sisters do. The "heap big chief" then reappears and the couple indulge in a little walla walla, which, in bad Indian, means harmless kidding. They use some exceptionally clever lines and exhibit a surprising amount of showmanship. They then do a native dance which shows the finish up a bit.

The audience seemed to like this act immensely and insisted on a little more. They got it in the form of a rendition of "Cuba" in Indian, followed by the English version, which proved to be enough of a novelty to send the act off to a good hand. It ought to do well in houses of this kind.

J. H. H.

HERMAN TIMBERG

Theatre—*Proctor's 125th St.*

Style—*Singing and Talking.*

Time—*Sixteen Minutes.*

Setting—*In One.*

The sort of entertainment Herman Timberg offered at this house could scarcely be termed an act, that is to say an act worthy of playing big time houses. Even for the small time houses this present offering of his will probably never cause more than a ripple of applause.

For it consists of a few songs sung by himself, accompanied by his own pianist on the stage. They are all comedy numbers, the songs Timberg sings, and their humorous value lies chiefly in the manner in which he sings them. Here and there the lines are good; but for the most part, the lyrics possess little merit. Moreover, there is much to be desired in their tunefulness. He also did a few eccentric steps, and, for a finish, played a real jazz tune on his violin.

After all, Timberg is not only a versatile performer but is a capable entertainer. He showed flashes of both of the characteristics mentioned even in the mediocre offering which he now puts forth as entertainment. So, more's the pity that he has not seen fit to arrange an act for himself which might better serve his proven talents.

There is so little distinctiveness to his present offering that the rather long coat he wears stands out as a definite thing in his act, which would not have been the case if the things he did were more worth while.

And, if his act seemed so poor because we witnessed it during the supper show, he surely has no excuse to offer, for there were other acts on the bill, especially "Summertime," that evoked a splendid measure of applause, which Timberg, with his present offering, did not. Besides, a show is a show and if Timberg cut his act during the supper show because the patronage at that hour is generally scant, the fault's his own.

M. L. A.

EDDIE FOY AND FOYS.

Theatre—*Palace.*

Style—*Comedy turn.*

Time—*Twenty-two minutes.*

Setting—*Restaurant.*

In their new act, the Foy Family has an excellent laugh-getting vehicle which moves easily and gives all of the many children a chance to demonstrate their talent.

Eddie's Family go to a restaurant to get some food and find that everything is out of their reach. The head waiter discovers that they are a family of "New Rochelle Entertainers" and, accordingly, they are told if they will entertain his patrons, they will be fed free of charge. They comply readily.

From there on, the act is just a succession of bits and songs, each one of the children doing his share. There is dancing, harmonizing and comedy bits, with the usual imitation of his father by one of the lads. A sextette dance by the Foy children, in martial time, was shown and drew a large hand. The closing bit, an impression of the New York cops on parade, excellently done, sent the act away to a good hand.

Eddie Foy's number, "The King of Longacre," was the bit that his son burlesqued. For an encore, after making a little speech of thanks, Eddie and his youngest did a bit on the well known "Hitchcock-Foy" incident.

This new act they are doing is a much more entertaining vehicle than the old one and gives more opportunity for the Foy youngsters to show their innate gifts for entertaining. Eddie had better watch out or all of his children will be way ahead of him. A corking good turn that should prove an enjoyable morsel of entertainment.

S. K.

LE BARGY, AFTER TEN YEARS, MAY RETURN TO PARIS STAGE

**Left with Coquelin and Bernhardt After Trouble at Comédie
Française — Fined 250,000 Francs to Their 70,000 —
Henry Bataille Seeks His Reappearance**

PARIS, Nov. 6.—Ten years ago, Le Bargy, one of the most famous Parisian actors, deserted the Comédie Française and, after a law suit, was required to pay 250,000 francs damages to the celebrated playhouse. To avoid this penalty, he has kept from playing in Paris ever since. Now, however, Parisian theatregoers are intently watching the result of Henry Bataille's request to Minister of Fine Arts Honnorat that Le Bargy be allowed to appear in his new play, "Tendresse," to be performed soon at the Vaudeville. Whether or not this request will be granted is problematical. Members of the Comédie company recently united in asking that Le Bargy be allowed to return. Emile Fabre, the new

director, also has made efforts to have the actor released from his fine.

Le Bargy shares the premiere position of the French stage with Lucien Guitry. Coquelin and Sarah Bernhardt, who also deserted the Comédie in like fashion, were allowed to play in other theatres upon the payment of a fine amounting to 70,000 francs. Le Bargy argues that he should not be required to pay higher damages than these two. He says that he is willing to pay a like sum, but declares that 250,000 is impossible and exorbitant, and that rather than pay it he will continue in retirement.

Bataille says he will shelve his "Tendresse" if Le Bargy cannot appear.

MARIE LOHR PIECE LIKED

LONDON, Eng., Nov. 5.—"Every Woman's Privilege," a new comedy by J. Hastings Turner and produced at the Garrick recently by himself, proved to be a really funny, though hackneyed play. It deals with a country girl who tires of the conventions of everyday life and rebels against her father who has chosen as her future husband a rising young playwright and an income of only \$60,000 a year.

The girl is dissatisfied and wants to choose her own husband. So she runs away and goes to Bloomsbury, where she meets a brilliant young Socialist, for whom she becomes secretary. He makes love to her and she believes him, resulting in an engagement. Her playwright lover determines to bring her home, and so he steals into her apartment and makes love to her. He intended his love making as a joke, but it turns out to be serious and the girl begins to change her mind.

Finally she comes home in time to find that the Socialist is a schemer who has sought her father's ruin, her father being a quiet, retired country politician. She breaks the engagement and marries her playwright, and all ends happily.

In the cast of the piece are Herbert Ross, Basil Rathbone, C. M. Hallard, E. A. Walker, Helen Rons, Vane Featherston, Miss M. Bailyard-Hewitt and Marie Lohr. The reception of the play was enthusiastic and hearty.

NEW PSYCHIC PLAY APPEARS

LONDON, Eng., Nov. 6.—The production of Algernon Blackwood and Bertram Forsyth's play "The Crossing," by Donald Calthrop, proved interesting as a treatise of a much discussed subject, "spirit communications," but is not properly constructed, dramatically, nor impressive enough to be a real big hit.

The play tells the story of a manufacturer and his daughter who both have leanings toward the psychic, and of their differences with the rest of the family, which is worldly and grasping. The old manufacturer is writing a book with his daughter, the subject being communication with the dead, after death. While out shopping one day, he is hit by an automobile and killed. His spirit is revealed to his daughter only and he dictates to her the remainder of his unfinished book. Also he brings to her the spirits of his mother, his son who was killed in the war, and his friend who was also killed accidentally.

The papers liked the performance of the play and admired the attempt at psychic revelation, but failed to see the play as a hit.

In the cast of the production are the following: Herbert Marshall, Irene Rook, Marjorie Gordon, Mericia Cameron, Hubert Harber, Margaret Murray, Halliwell Hobbs, Deering Wells, Mary Barton.

"WHITE-HEADED BOY" GOOD

LONDON, Eng., Nov. 5.—"The White-headed Boy," an Irish play produced at the Ambassador's proved to be a diverting comedy of a new style, due more to the method of treatment than to the material employed.

The story is that of a favorite son in an Irish family who is sent to college to become a doctor and fails. He returns home and his family, in order not to let it be known that he has failed, wants to send him off to Canada. He had been engaged to a neighbor's daughter and when they seek to break the engagement the girl's father threatens to start suit for breach of promise. In order to prevent this, an aunt of the boy, and the girl's father, get together and discover that they are old sweethearts. The result of this discovery is a proposal and acceptance, with an exchange of some three or four thousand pounds.

Enter the boy announcing his marriage to the girl and threatening to become a road laborer unless he gets the money that passed to the girl's father and some more besides, which, of course, he does.

The play was produced by James Bernard Fagan, and H. M. Harwood, from the work of Lennox Robinson and had the following cast: Sarah Allgood, Sydney Morgan, Harold Hutchinson, Nora Desmond, Ursula Treymann, Mignon O'Doherty, Arthur Sheilds, J. A. O'Rourke, Arthur Sinclair, Nan Fitzgerald, Kitty McVeagh and Maire O'Neill.

CANDY QUESTION UP TO COURT

LONDON, Eng., Nov. 7.—The question as to whether or not theatres have the right to sell candies and confections after 8 P. M. as stipulated in the Defence of The Realm Act, still in force, has finally reached the courts with the arrest recently of George F. Reynolds, manager of the Alhambra and Amy Francis and Nellie Howard, two employees of the theatre, for selling candy from a tray. The law was quoted, as was the new ruling on the matter now before the parliament, but the case was adjourned, pending further inquiry into the matter by the court.

PIERPONT SUCCEEDS MAWBREY

LONDON, Eng., Nov. 7.—L. C. Pierpont is to assume the duties of H. T. Mawbrey when the latter leaves his post as advertising manager for the London Coliseum and the Stoll interests. Pierpont, formerly with the Stoll office staff, is now managing the Bush Empire.

HASKELL ARRIVES HOME

SYDNEY, Australia, Nov. 6.—Jack Haskell, general producing manager for the Williamson Brothers, has arrived home here after a three months' vacation in Europe and America.

"WORLD'S SWEETHEART" LIKED

LONDON, Nov. 7.—"The World's Sweetheart" is meeting with success at the Surrey Theatre. It is replete with comedy, lively and tuneful, and many of the numbers necessitated encores. The piece is in three acts, the book being the work of Norman H. Lee, while Fred G. Bennett and E. T. Bennett are responsible for the music and lyrics.

When Douglas Hart, head of a company of film actors at Arizona goes broke he falls in love with the daughter of an Indian chief and persuades the latter to let him take her out into the Far East in the capacity of heroine of "The World's Sweetheart." There the squaw has a rival in a dusky "Princess." The company is eventually stranded in India, refuses the Princess's proffered aid and before the conclusion of the piece, produces the picture with triumphant success.

V. A. F. APPEALS TO HAIG

LONDON, Nov. 8.—In a letter addressed to Field Marshal Earl Haig, Albert Voyce, chairman of the V. A. F., seeks consideration for the demobbed and unemployed variety artists who have been unable to procure engagements and are in need of help.

Despite appeals of the Federation to music hall managers to give preferential treatment to demobbed performers, their plight has not been much improved and, as a result, Earl Haig has been asked to use his influence in their behalf.

"FEDORA" REVIVAL READY

LONDON, Nov. 8.—The revival of "Fedora," first produced here in 1883 by the Bancrofts, now being made by Marie Lohr, who will play the leading role, is due to open to-night at the Globe Theatre. In the cast will be Ellis Jeffrey, Basil Rathbone, Allan Aynesworth and Henry Vibart. Louis N. Parker is making the production.

"PAIR OF SIXES" WINNING

LONDON, Eng., Nov. 8.—Percy Hutchinson's production of the American play "A Pair of Sixes" has been so successful that he has extended his lease on the Queens Theatre. Hutchinson has arranged with H. V. Esmond and Eva Moore, to tour "The Law Divine" and "Eliza Comes to Town," for eight months in Canada.

MADRID THEATRE CLOSED

MADRID, Nov. 6.—The Public Safety Department has decided that the Royal Theatre here must remain closed until urgently needed reforms for the safety of the public have been executed. The theatre was about to start the season when the decision was reached.

JULIAN ROSE TO STAY HERE

LONDON, Nov. 7.—Julian Rose has now definitely decided to settle down in England and is making arrangements for the arrival of his wife and children from America. They will soon sail to join him.

REBLA JOINS "JOHNNY JONES"

LONDON, Eng., Nov. 6.—Rebla, the comedian-juggler who was one of the features of "Bran Pie" for a long time, joined the cast of "Johnny Jones" at the Alhambra this week.

DANCING AT SAVOY

LONDON, Nov. 5.—Maurice and Leonora Hughes, in addition to appearing in "London, Paris and New York" at the London Pavilion, are the dancing feature at the Savoy Hotel.

CINQUEVALLI'S DAUGHTER TO WED

LONDON, Eng., Nov. 6.—Margot Cinquevalli, the only daughter of the late Paul Cinquevalli, is engaged to marry Henry John Van Druten.

GALSWORTHY SAILING TO U. S.

LONDON, Nov. 6.—John Galsworthy is sailing for America to witness his two works in production there "The Mob" and "The Skin Game."

HACKET IMPRESSES LONDON

LONDON, Eng., Nov. 5.—James K. Hackett, the American actor, opened his run of Shakespearean repertoire here this week with a performance of "Macbeth," at the Aldwych Theatre, scoring a personal triumph and receiving hearty ovations. The "Chronicle" critic said in part:

"He played with a dignity and natural command with which no English performance in memory can compare to complete advantage."

Supporting Hackett in the cast of the piece are William Lugg, Edgar Norfolk, Frederick Keen, Lesley Faber, Gordon Bailey, Edmund Willard, Frank Wolfe, Matthew Boulton, J. R. Crawford, Howard Sturge, Herbert Young, Hugo Carpenter, Beatrice Homer, R. Mayne Young, Lena Maitland, Rhoda Symonds and Mrs. "Pat" Campbell, who plays the role of Lady Macbeth.

"EUROPE" OPENS IN BERLIN

BERLIN, Nov. 7.—Interest beyond the drama's merits was taken in last night's presentation of George Kaiser's satire, "Europe," because of the general sympathy aroused by the dramatist's arrest for theft. There were 3,000 spectators at the brilliantly staged performance, with the large ballet and orchestra and the first actors of the Rheinhardt company.

The play proved to be a satire of the Offenbach genre, with its theme the wooing of Europe by Zeus. Emphasis was laid upon the effeminate tendencies of the hour.

PEGGY HOPKINS GETS A PRESENT

PARIS, Nov. 6.—Peggy Hopkins, before leaving Paris for America, was the recipient of a most unusual gift. A Parisian beauty got the idea that a certain French newspaper owner to whom she was devoted was paying more or less attention to the former American actress. While at breakfast one morning Miss Hopkins received a beautifully wrapped present. It enclosed a dead cat.

PILCER HEADS NEW REVUE

PARIS, France, Nov. 5.—L. Volterra's new revue, "Paris qui Jazz," at the Casino de Paris, is featuring Mlle. Mistinguett and Harry Pilcer, former dancing partner to Gaby Deslys. Others in the cast are Peggy Vere, Jenny Golder, The Jackson Girls and Dherlys, Boucot, Dutard and Serjus, Mlle. Nereida and The Hawaiian Orchestra.

GUS SOHLKE SIGNS AGAIN

LONDON, Eng., Nov. 5.—Gus Sohlke, well known in America as a dancer and who came to this country from there eight years ago to put on productions for Wylie and Tate, has been signed for a further period of six years with that firm, making fourteen in all. During the first eight years he put on 101 shows for them.

HARRY GREEN REPEATING

LONDON, Eng., Nov. 5.—Harry Green, the American actor who has been touring here with the sketch "The Cherry Tree," has finished his provincial tour and reopened this week for a return engagement at the London Coliseum, with the rest of the circuit to follow.

BERNHARDT HAS NEW PLAY

PARIS, Nov. 6.—Sarah Bernhardt is to appear in a new play. She will play the part of a young man of twenty-four despite her seventy-odd years and artificial limb. The play is called "Daniel," by Louis Verneuil, one of the youngest and most successful French playwrights.

EDOUARD DAREWSKI DIES

LONDON, Nov. 6.—Edouard Darewski, a noted singer, died here today at the age of 83 years. He was the father of the well-known composers and music publishers, Herman and Max Darewski.

BURLESQUE

OUTLINE PLANS TO FINANCE CLUB HOUSE

TO ISSUE \$150,000 BONDS

A bond issue of \$150,000 is to be promoted by the officials of the Columbia and American Burlesque wheels for the purpose of raising funds with which to build a club house for the Burlesque Club, according to an announcement made last Sunday at the club by I. H. Herk, head of the American Circuit. What form the bonds will take, amount of interest they will carry, how they will be secured and disposed of were not stated, these details not yet having been worked out. It is possible, however, that a holding or realty corporation will be organized, the bonds to be issued by it.

President Herk also announced other plans for the raising of money for the club house, one of which will be the donation of a full day's receipts from all the shows on both wheels. It had been intended, at first, that this donation should be limited to the money taken in at a matinee performance, but, after talking it over, it was decided to add the night performance also, thereby assuring a large sum. No member of any company is to be asked to give his or her services free for those performances, either, the heads of the wheels agreeing that they should be paid just the same as though the receipts were going into the coffers of the wheels instead of being given over to help erect the club house.

In addition to this, another benefit is being mapped out for next Spring at the Columbia Theatre which, with the sale of the bonds, the proceeds from the donated performances and any other sums that may be received, is expected to total \$250,000, with which a very fine club house could be provided.

These announcements by President Herk were met with applause.

A number of members added sums to the voluntary emergency fund provided for the use of the Board of Governors in assisting such members as may be in distress through sickness or death.

CARE FOR MORRISON GRAVE

At a meeting of the Board of Directors of the Columbia Amusement Company last Thursday, the members of the Board donated, out of their own pockets, money for the upkeep of the plot of the late Harry Morrison in Evergreen Cemetery, Brooklyn. A check was forwarded to the treasurer of the cemetery to cover the expenses for a year and it will be sent yearly in advance, hereafter. Sam A. Scribner is looking after it.

"WHIRL OF MIRTH" RECAST

After Arthur Clamage had fixed up the "Whirl of Mirth" show on the American Circuit, the new members of the cast included Rose and Hill, Joe Lyons and the Webb Sisters.

Al Ferris, Mabel White, Ruth Addington and the Alabama Jazzbo Trio are the former members of the show who remained.

OPENED IN BALTIMORE

Mary McPherson opened at the Folly, Baltimore, this week, and goes to the Gayety, Philadelphia, next week. She will open at Kahn's Union Square, New York, two weeks later. She recently closed with Pat White's "Gaiety Girls."

COOPER ENGAGES MOORE

Snitz Moore has been engaged by James E. Cooper for the Al Reeves "Joy Belles," to play opposite Harry Cooper. He will open in Newark this week.

JOINING LEW KELLY SHOW

WASHINGTON, D. C., Nov. 7.—Jack Singer has made arrangements to place Lucille Manion, Wilbur Dobbs and the Four Janzlys with the Lew Kelly Show. They will open next week in Pittsburgh.

Miss Manion has been playing with Broadway shows the past season. Dobbs has been in vaudeville and the Janzlys have been with the "Peek-A-Boo" Company. Kelly has signed with Singer for three years more. Larry and Sally Clifford will close with the show this week.

The new members start rehearsing this week.

WEEK STARTS SUNDAY

INDIANAPOLIS, Ind., Nov. 6.—Commencing next Sunday, the shows of the American Burlesque Circuit will open at the Park Theatre, this city, on Sunday matinee instead of Monday. Manager Black, of the Park, is trying this scheme out and thinks it will be a success. The shows have been playing Terre Haute Sunday and opening here Monday.

HARRY HEDGES IN HOSPITAL

CINCINNATI, O., Nov. 7.—Harry Hedges has been compelled to resign as manager of the Olympic, this city, on account of illness and is going to a hospital to be operated on. Sam Dawson who was to have gone in advance of the "Joy Belles," has been installed as manager of the house and will remain during Hedges' illness. Tom Henry is here arranging the transfer.

AL HILLIER RECOVERED

NEWARK, N. J., Nov. 8.—Al Hillier, principal comedian of the "Beauty Trust," who was confined to his hotel with a dislocated knee for over a week, returned to work on Saturday night at the Olympic, New York.

NAT MORTAN TRANSFERRED

Nat Mortan, blackface comedian of the "Peek-A-Boo" Company, has been transferred to the "Twinkle Toes" Company by Jean Bedini to do juvenile straight. He opened in Paterson last Saturday.

MC GUIRE AHEAD REYNOLDS SHOW

BUFFALO, Nov. 4.—Bob McGuire is now doing the advance work for Abe Reynolds' Revue, succeeding Paul Slauer, who closed in Toronto. McGuire was formerly agent of the Ed. Lee Wrothe show.

ANNA FINK CLOSING

Anna Fink, soubrette of "The Tempters," will close with that show in Hoboken and travel with her husband, Max Field, of the "Jingle Jingle" company the rest of the season.

MARION'S SHOW OPENS

DAYTON, O., Nov. 6.—Dave Marion's new show "Snappy Snaps," with Charlie Howard, opened at the Lyric today. It has a fine cast and made a hit.

JOINS "FRENCH FROLICS"

Charlotte Starr was booked with the "French Frolics" last week, as prima donna, by Ike Weber. She replaced Barbara Neely.

"FROLICS" DO \$9,345

CLEVELAND, O., Nov. 7.—E. Thos. Beatty's "French Frolics" broke all records at the Empire here last week, doing \$9,345 gross.

RUBINI AND ROSA LIKED

Rubini and Rosa are meeting with big success on the Pantages Time. They are playing Seattle this week.

FILL IN HALF MT. MORRIS WEEK

PITTSFIELD, MASS., FOR 3 DAYS

The American wheel has put in three days in Pittsfield, Mass., in an effort to fill in the week left vacant by the closing of the Mt. Morris, New York, as a burlesque house. It was hoped that a house nearer to New York could be found, but when it could not, it was decided to put in three days in the Massachusetts town.

The time will be played the last three days of the week, following Springfield and will start next Monday with the "Social Follies." Shows will close in Springfield on Saturday night, fill in Monday, Tuesday and Wednesday, if they can, and then play Pittsfield Thursday, Friday and Saturday, opening the following Monday at the Gaiety, Brooklyn.

How this plan will work out is uncertain, but the officials of the wheel wish to give it a try and, if Pittsfield makes a good showing, will try to get another town to book for the first half of the week.

SOCIETY PLAY REHEARSING

WASHINGTON, Nov. 6.—With a view to making this city a theatrical producing center through the establishment of a community theatre, one hundred business and society women of the District of Columbia, headed by Katherin S. Brown, have launched the Washington Theatre Productions, Inc. Their initial offering "Heigh Ho," a musical comedy by Eugene Lockhart, now in rehearsal in New York, will be shown here on November 29.

ANNA MACK GETS DIVORCE

MONTREAL, Can., Nov. 5.—Anna Mack of the "Bon Ton" Company, playing the Gayety, was granted a divorce from Joseph Dunn on Oct. 15 while the show was playing Rochester.

JOHNNY BLACK RESTING

HAMILTON, O., Nov. 5.—Johnny Black and Dardanelia (Mrs. Black) are resting at their home here for a few weeks, before playing the balance of their vaudeville bookings.

GOT \$1,500 AT COLUMBIA

Ivins and Clamage, with their new show, "Town Scandals," broke all burlesque records at the Columbia last week, doing considerably over \$15,000 on the six days.

MILLIE LOVERIDGE DIDN'T OPEN

Millie Loveridge did not open with the "Joy Belles" at the Gayety last Saturday in the prima donna role. It is said that she went to a hospital to be operated on.

MADISON TO WRITE SHOWS

James Madison has been commissioned to write the books for "Pat Write's Gayety Girls," and "Rose Sydells London Belles" for next season.

HAS \$10,000 WEEK

CHICAGO, Ill., Nov. 4.—Mollie Williams last week broke the record at the Columbia for this season, playing to over \$10,000.

DE HAVEN TO PRODUCE "TABS"

Milo De Haven has opened offices in the Columbia Theatre Building, where he will start producing "tabs" shortly.

Burlesque News Continued on Page 25

"BON TON GIRLS" WELL CAST AND STAGED GIVE GOOD SHOW

The "Bon Ton Girls," offering practically the same book as last season, is at the Columbia this week, with a pretty bunch of girls in the chorus, handsome costumes and lots of comedy.

John Barry and George Douglas are again the principal comedians and they were both seen to fine advantage Monday afternoon. They are both doing "bum" characters, and showing great team work.

They are using a lighter make-up which gives them a cleaner appearance. Barry, after the first scene, changes to a loose fit suit, which he gets a lot out of. He is funny and a capable dancer and comedian. His catch line, "I'll kill him," which he uses often, gets a lot of laughs, and he works it up finely.

Douglas is not alone a dancer but also a corking fine tumbler, doing a lot of it during the show. He is an amusing chap and works hard, as does his partner. Douglas also has a catch line which he pulls often for good results, "I'm a bum." These boys are good tramp comedians, work finely together and sell their stuff well.

Mickey Feeley again portrays an old man part, doing it cleverly.

W. La Foye is doing the straight and handles his part well. He is on the stage considerably and keeps going all the time. He talks and reads lines nicely and has a neat wardrobe.

Jim McCauley is doing a comedy character role. He opens in a neat tuxedo suit, working straight. He then does a "tough" bit. Later he portrays a "Wop" in a specialty and, in the last act, does a very good Frenchman. He not alone changes the characters in make-up, but in dialect as well.

Ed. Simmons does bits and takes care of them in good form.

Hallie Moyne, the prima donna, has a voice that is both pleasing and powerful, and rendered her numbers successfully. She is an attractive looking young lady of good figure, who displayed handsome gowns.

Lou Barry, a dashing soubrette, performed delightfully in her numbers and in the scenes. She has improved a great deal in her work since she played this house last season, working more gracefully and injecting lots more "pep" into her numbers, which all called for encores. Miss Barry is a blonde who showed good taste in the dresses she selected, as they set off her style to advantage.

Miss M. La Vaun is the ingenue. She did nicely with her numbers and wore some pretty gowns.

The "worthy cause" bit proved entertaining as Douglas, Barry, La Foye, McCauley and the Misses Barry and La Vaun worked it up.

Barry, Douglas, La Foye, McCauley and Simmons, working in one, were a continuous source of merriment in their comedy talking act.

In the "law office" scene, Feeley stood out as the doctor trying to sell rheumatism medicine at the same time being all doubled up himself with the ailment. He was put out of the office many times, only to reappear through another door. He finally took some of his medicine, straightened out, and went into his tumbling act, which called for big applause. He did a lot of head dives and head spins that one seldom sees. Douglas and Barry also offered a flood of fun in this scene. Two blonde chorus girls offered a neat dancing act.

In a specialty in one, McCauley did a corking good "wop" act, which Douglas and Barry helped to work up.

Miss Moyne made an alluring looking vamp in her "I'm a Vampire" number and delivered the number effectively assisted by some pretty girls in handsome gowns.

Barry and Douglas hit the bull's eye with their shimmy dancing specialty.

In a talking specialty in one, Barry, Douglas and La Foye scored another point.

The "Bon Ton Girls" is a different type from the last few shows that have been at the Columbia and is a pleasing entertainment.

SID.

WALNUT OPENS DEC. 27

PHILADELPHIA, Nov. 6.—The new Walnut Theatre in this city will be re-opened the week of December 27 by J. P. Beury, when it will be found that the theatre will have only one balcony, upholstered and furnished exactly as the lower floor. The men's smoking room will have a large open fire-place, while lounges, writing desks, and other conveniences will be provided for the women patrons.

Another novelty will be a diet kitchen, installed for the players so that they can prepare light meals between shows on matinee days. The decorations of the house will be entirely colonial.

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ABOUT THE ROAD

Managers of so-called first-class shows that have had to close on the road because of insufficient patronage during the last few weeks, report that one of the principal reasons why the hinterland public seems to have grown apathetic toward the average show is because of the poor casts with which shows are presented on the road nowadays. In other words, theatre-goers outside of New York have become aware of the fact that plays are presented here with better casts and surely newer settings and costumes than may be found in the same shows when they play the road.

The result is that shows now playing the road, with few exceptions, fail of patronage, particularly at the \$2.50 and \$3.00 top prices which first-class shows require nowadays if they are to overcome the heavy expense which touring entails.

That shows are not presented on the road as meritoriously as they were in New York goes without saying. There are exceptions, of course, and some shows are even more worth while on the road than they were when they played here. But these are rare exceptions. Even a show like Ziegfeld's "Follies," which plays none but the largest cities of the country, loses something of its metropolitan merit after it has played on tour a short time. A large number of the better known show girls fail to go on the road, some of the principals depart either before it leaves New York or shortly afterwards, and, in the main, although not as evident as in other shows, the "Follies" could scarcely be considered as high-class on the road as it was here.

Perhaps, as has been aptly said, "the play's the thing," but the players that enact it are also very important. Thus "The Jest," without at least one of the Barrymores, would have amounted to next to nothing, as anyone knows who has witnessed the play. But with the Barrymores, "The Jest" became a thing of artistic dramatic merit.

So it is with other plays. They achieve success in New York because they are presented in the best manner possible. But when they are sent on tour, the manager, relying chiefly on their New York reputation, eliminates as many of the players who helped "make" the play as possible, substitutes less able ones, cuts down on

his expense as much as possible and then comes back to New York whimpering and casting anathemas on the hinterland public's head for not having supported his play.

Nor can the hinterland theatre-goers be blamed for refusing to pay the same scale of prices that prevailed when the show played in New York. They are not, except occasionally, getting the same caliber of entertainment in the show they witness on the road, so there is no reason why they should pay New York prices. And the unfortunate thing about presenting plays on the road nowadays is that, unless a manager can get the same prices outside of New York it is very difficult for him to earn any money on his show's road tour.

If Mr. Ford sold one kind of a car in Detroit and an inferior one for the same price in New York, it is pretty safe to assume that his rattling good contraptions would have found favor only in Detroit. So it's up to managers to stimulate good business on the road by presenting their plays outside of New York in a first-class manner. How to be able to do this, however, in view of the agreements now in force with Equity, the stage hands and musicians, with producing casts at unheard of prices and railroad mileage greatly increased since last season, is a difficult problem, probably the most difficult that show business, as a whole, has ever had to face. What should be done is one thing and how to be able to do it is another.

CRITICISES ORCHESTRAS

Editor, N. Y. CLIPPER.

Dear Sir: The mission of this letter is doubtful.

I have read in your magazine, criticisms of vaudeville acts and productions. I am not a critic, not professional. But it has often occurred to me that acts and actors might like to know what the ordinary "man-in-the-audience," thinks of their act. I cannot represent all the varied members of an audience, but I think I am the average, the usual theatergoer.

At present, I am in Toronto and notice more than anything else the lack of space for tympani in any of the orchestra pits. Even Pantages' new theater has not the space for these instruments. If anything but popular music is to be offered at all they are surely a necessity. Dance sets make an awful mess of the accompaniment to the playing of some of the better artists. Shea's theater in this city, playing Keith circuit vaudeville, has no cello in an orchestra of more than twelve pieces.

Merely one of the many complaints of a long suffering public, whom the managers give no opportunity of expressing their likes or dislikes.

As I said before this a senseless communication.

Yours truly,
J. M. MATHISON.**TWENTY-FIVE YEARS AGO**

Madeline Kilpatrick was doing trick bicycle riding.

Rose Eyttinge was with Richard Mansfield Company.

Antonio Von Gofre sailed for England.

May Adams, Fitzgerald and Kelly and John Hogan were with the May Russell Company.

Jack and Rose Burke were with the Washburn Sisters Company.

The New Avenue Theatre, Pittsburgh, was opened with vaudeville.

"The Shop Girl" was produced at Palmer's Theatre, New York, with Seymour Hicks, W. H. Rawlins, Violet Dene, George Honey, Ethel Sydney and Connie Ediss in the cast.

Neil Burgess reopened the Star Theatre, New York, with "The Year One."

Answers to Queries

V. C. H.—Ethel Barrymore is forty-two years of age.

T. R. A.—E. T. Paul wrote "The Burning of Rome." It is a descriptive march composition.

J. J. B.—Joe Schenck is the piano player in the Van and Schenck act.

M. R. T.—William Gillette starred in the Henri Bernstein play "Samson."

M. G. D.—Alexander Patty, of the Patty Brothers, did a head jumping act in vaudeville.

T. V. H.—Henry Irving made his American debut at the Star theater, New York, Oct. 18, 1883.

Y. H. R.—Mrs. Leslie Carter starred in "Adrea". David Belasco and John Luther Long wrote it.

M. T. H.—George Ade and Gustav Luders wrote "The Sho-Gun". Henry Savage produced it.

V. C.—Orville Harrold, the opera tenor, was once in burlesque. He was with the "Wine, Women and Song" company.

M. T.—Willard Mack is the author of "Tiger Rose". David Belasco produced it and Lenore Ulric starred in the piece.

M. J. K.—We do not believe he ever was Artie Hall's husband, but why not write and ask him? He surely knows.

T. H. T.—The Tossing Austins did a comedy juggling act fifteen or sixteen years ago. Don't know where they are now.

V. Y.—Severin was a French pantomimist. He and a company of fifty presented a condensed version of "Conscience" in vaudeville.

T. R. V.—There is no standard salary in either big or small time vaudeville. The salary for a big time single ranges from \$150 to \$2,500 weekly.

T. G. H.—Everhart was the first performer to do a hoop rolling act. He is an American but went to England shortly after he introduced the act in this country.

M. T. H.—The first production of "Dr. Jeckyl and Mr. Hyde" in New York was given by Richard Mansfield at Stetson's (now the Fifth Ave.) theater on Dec. 19, 1887.

A. R. T.—Lillian Russell was born in 1860. If, as the daily newspapers report, when registering as a voter recently she gave her age as 48, she evidently has a poor memory.

T. V. E.—Thomas Shea is not making his vaudeville debut in the act he is showing this season. In 1908 he presented a condensed version of "The Bells" in the two-a-day houses.

T. H. A.—E. H. Sothern was born in New Orleans in 1859, the son of E. A. Sothern. He made his professional debut in 1879 at Abbey's Park theater, New York, in his father's company.

J. D. H.—John Brunton, No. 226 West Forty-first Street, New York, can supply you with dancing mat. Frank Harding, No. 228 East Twenty-second Street can supply you with a copy of the song you wish.

A. H.—Al Jolson never worked for Ziegfeld. He was for some time in vaudeville and then appeared with Lew Dockstader's minstrels, after which he signed with the Shuberts and has been with them ever since.

T. V. N.—The Century Theatre, at Central Park West and Sixty-second street, New York, was built in 1908. It was originally called the New Theatre. Winthrop Ames was director and Lee Shubert business manager.

M. Y. U.—The late Pat Rooney, father of the Pat Rooney now in vaudeville, came to America in 1871. He first went on the road under the management of J. H. Harvey. His first New York appearance was at Tony Pastor's in 1873.

Rialto Rattles**ACT-UALY SPEAKING**

Alice Thornton says that the reason so many acts remain on the small time is that their conduct is Un-Keith, and Im-Proctor.

VIVE LA CUBA

And now Cuba gets the big Dempsey-Carpentier fight. There's more truth than poetry to the gag, "We fought for liberty in 1776 and now we have to go to Cuba to enjoy it."

FUNNY AT THAT

"The First Year," a story of married life, is a comedy. The first year of married life usually is, but, after that, it becomes first a farce, then a drama, and lastly a tragedy.

HERE'S ONE

This is one campaign joke we did not have to listen to. We wonder why? A young lad said to his father, "Will Harding be the next President?" and his father said, "Yes he Wilson."

IN A QUANDARY

We don't know what Eddie Cantor will do with his home in Mount Vernon now that the races are over.

YOU TELL 'EM

The actor that is working, always has a show,

The reviewer is in a critical position

The manager man always "manage" to get along,

And the composer's life is just one song after another.

HIGH FLYING

Isn't it funny that an aerialist must always have a clear head in order to be able to go up in the air.

THE BOX OFFICE MAN'S SONG

It's cents, cents, cents, to every customer, Cents, cents, cents, cents, to each and every one, Pennies, pennies, pennies, taking them and giving them, And the line keeps growing longer.

Seats, seats, seats, seats, I'm always selling them

I tell them, I haven't what they're asking for,

But they insist that I am stalling them, And the line keeps growing longer.

Oh, I have spent one year behind the bard

And it isn't ticket selling that maddens you

But questions, pennies, war tax, and then some more,

And the line keeps growing longer.

THE CRITIC!

To those who sit out front and see The actors passing to and fro, The task at times must tiresome be For each and every line they know. Each laugh and turn that can be got, To win an audience o'er. And never will be more. They've seen the action oft portrayed, They know the outcome well, Each moment that the play's delayed To them must be a hell. So you who read their rantings mad In each tomorrow's press, May the play be good, or the play be bad, The torture you can't guess. What they must suffer who would be The censors of the public muse. You say why all this talk from me? I'm one of them, that's my excuse.

"THREE WISE FOOLS" OPENING

CHICAGO, Ill., Nov. 1.—"Three Wise Fools" will start a road tour in Minneapolis Thanksgiving week. Claude Gillingwater, Howard H. Gould and Harry Davenport remain in the cast. Hazel Sexton has succeeded Helen Menken. The company will move toward the Pacific coast, where it is planned to keep it for an indefinite engagement in one of the larger western cities.

MELODY LANE

M.P.P.A. MAY TAKE OVER AUTHORS & COMPOSERS SOCIETY

Movement on Foot to Consolidate the Two Organizations.
Members of Both Believe Society Would Gain Much by
An Alliance With the Publishers' Association

The American Society of Composers, Authors and Publishers, the organization formed some six years ago with the object of collecting performing rights fees from amusement places where music is performed for profit, may, if the plans of a number of music men carry, be absorbed by or consolidated with the Music Publishers' Protective Association.

The first definite move in that direction was made at a meeting of the board of directors of the Composers' Society, held on Thursday of last week. At this meeting, held immediately before the general meeting of the society a motion was made that a committee of members of the board of directors meet a committee of the board of governors of the publishers' organization with the idea of holding a business consultation. What will develop at this consultation is only a matter of conjecture but a number of the music men have for some months been discussing plans whereby the Composers' Society could be consolidated with the Music Publishers' organization.

The stormy general meeting of the authors and composers, freely predicted in all quarters did not materialize when the members got together on Thursday. There is at present in the treasury of the organization a sum in excess of \$175,000. This large amount has for months past been attracting the attention of many of the members, who have openly stated that the sum should be divided. A demand that the money be apportioned was, it was reported, to be made at the meeting, and if something definite along those lines was not accomplished, a number of resignations were to be filed.

The demand was not made and what promised to be a stormy affair settled down to the usual routine of business.

Nathan Burkan, the attorney for the organization, who has been connected with it since its formation and who has

been greatly interested in it, pointed out the necessity of keeping the reserve fund intact as considerable of it may be necessary to combat a strong battle which the motion picture theatres have started against the organization. The picture men have been able to make some headway against the society on account of there being several of the large music publishers that do not belong to it. This fact, according to a number of the organization's members is its big weakness, and numerous efforts to line up the entire list of music men have been made. These efforts have, up to the present, been unsuccessful, and it is believed that could the society have been absorbed by or made a part of the Music Publishers' Protective Association, the matter of getting all the publishers in would be easy.

Unfortunately those at the head of the Authors' Society have not adopted a plan of publicity which would acquaint theatre owners and managers the country over with the aims or objects of the organization. To hundreds of theatre owners, especially in the smaller towns and cities, the society is practically unknown. The theatre owner only has learned of its existence upon the receipt of a lawyer's letter informing him that he has been breaking the law by having played in his theatre copyright publications for which he has no license.

A publicity campaign which would fully explain the workings of the society to theatre owners the country over, would, it is believed, remove every vestige of opposition, and this would be followed by the enrollment of every publisher in the entire country.

The members of the Music Publishers' Association who advocate the taking over of the Society are strong in their belief that the move would be a great thing for both organizations.

RECORD ROYALTY PAID

The writers of "The Love Nest," the big song hit in the George M. Cohan show "Mary" last week received their royalty check for three months sales of the song. It amounted to over \$43,000. The Harms Company, publishers of the number, some time ago decided to pay royalties quarterly instead of once in six months, the custom prevailing among the majority of the music publishers.

PICTURE RECORDS COMING

A recent invention of Victor Emerson of the Emerson Phonograph Co. is the picture record, a combination of song and illustrated record.

A number of popular songs are to be recorded and illustrated by well known artists. The record is double faced and the illustrations are on the cover, which remains on the record while it is being played.

RECORDER WRITES SONG

"Sweet Cuban Love," a new number recently released by Jos. W. Stern & Co. is by Sam Perry of the Connorized Music Roll Co. The writer is a musician of much talent and his new song is melodious to a marked degree.

WINSLOW MAKING WESTERN TRIP

Max Winslow is making a western trip visiting the various branch offices of the Irving Berlin Co.

SPENCER AND BROWN SIGN

Herbert Spencer and Fleta Jan Brown have signed contracts with M. Witmark & Sons whereby the latter becomes their exclusive publishers for a term of years.

The pair were with the Witmarks several years ago, who published several of their popular numbers. Among the recent songs of Spencer and Brown are "Underneath the Stars" and "Egypt's Eyes."

VANDERSLOOT RELEASES THREE

The Vandersloot Music Co. has released three new numbers which have started out exceptionally well and look like big successes. They are "Midnight," "Some Little Girl" and "I'll Buy the Blarney Castle."

MANNE QUILTS MUSIC GAME

CHICAGO, Ill., Nov. 1.—Joe Manne, formerly assistant manager of the Chicago office of Waterson, Berlin & Snyder Co., has quit the music game and has joined the staff of the Jackson Booking Agency.

TOMLIN WITH BDWY. CO.

Harry Tomlin has joined the professional staff of the Broadway Music Corp. He is connected with the San Francisco office.

STEVENS IS CHICAGO MGR.

Vernon Stevens, formerly of the Minneapolis office of the A. J. Stasny Co., has been promoted to the position of manager of the Chicago branch of the company.

MUST TELL TRUTH ABOUT SALES

In a decision handed down by Judge Hotchkiss in the Supreme Court in the case of Felix Bernard, one of the writers of "Dardanella," against Fred Fisher, Inc., publishers of the song, the magistrate ruled that music publishers are under duty to disclose to song writers the truth regarding the sales of their songs.

The Fisher company raised the contention that no fraud could be claimed on the strength of a representation that a song was without merit, as this was merely an expression of opinion. The court overruled the contention and decided judgment be granted in favor of Bernard unless Fisher changed his pleading and interposed an answer which could compel submission on the matter before the court.

In his decision Judge Hotchkiss said:

"The complaint alleges that the defendant falsely and fraudulently represented to the plaintiff that the said musical composition was without merit, that nothing had been done with it by the defendant, that it could not be sold, that it was too difficult to play, and that it would have to be changed. The parties were not dealing at arms' length. The defendant had agreed to pay plaintiff a royalty and the plaintiff was entitled to know the truth concerning the sales. Read in conjunction with the rest of the complaint, the sense of the representations was that the composition was without commercial merit and was unsalable, and that for these reasons defendant had been and would in the future be unable to sell it."

"Inability to sell was the principal thing because that determined commercial value. Lack of merit was the alleged cause of failure, and if in truth the composition would not sell, lack of merit was presumable. Had the truth been disclosed the falsity of both statements would have been apparent."

"It is not alleged when the plaintiff discovered the fraud, but the court cannot say as a matter of law that he was guilty of laches in not bringing his action until between three and four months after the alleged fraud was committed (the summons was served February 24, 1920). Nor was it necessary for the plaintiff to allege an offer to return the \$100. He lays his damages in the sum of \$50,000. If he fails in his action he will be entitled to keep the \$100, and if he succeeds he will (if his allegations are conceded, as they must be) be entitled to more than that sum."

"Johnny Black is not a necessary party plaintiff; he had no connection with the plaintiff's release, and the plaintiff's rights, under the joint contract annexed to the complaint are precisely delimited—defendant is obligated to pay him and Black each one-half of certain royalties. The motion is granted with \$10 costs with leave to the defendant to withdraw demurrer and answer."

DAVIS CO. BUYS HOME

NASHVILLE, Tenn., Nov. 1.—The N. C. Davis Music Co. has purchased a new music home in the heart of the theatrical and business district of this city. The home, a large three-story building, will house a music school offering to the general public a musical education on the top floors and the rest of the building will be taken up by a music store, in which sheet music, musical instruments, rolls, records, etc., will be handled.

The owners and founders of the school and store are N. C. and O. B. Davis, brothers who came to this city several years ago and have made their success by playing and teaching music. N. C. Davis will head the music school and O. B. Davis will have charge of the store.

AILEEN STANLEY CANCELS

Aileen Stanley, recently with William Rock's Revue, has cancelled her vaudeville tour to devote all her time to the making of phonograph records.

RECORD STATEMENTS SMALL

The royalty statements received last week by the music publishers from the phonograph record makers were in almost every case for a much smaller amount than was expected.

The big sales that the records are at present enjoying together with the wide publicity which the mechanical reproducing devices are at present receiving, led the music men to believe that a larger sum than ever before would be received in royalties from the sales of the records. In this they were disappointed, a number of the music men stating that the money received was considerably less than three-quarters of the estimated amount.

One of the reasons for the slump in record royalties is due to the fact that the labor shortage has cut the record output greatly, several of the big companies being far behind in their orders.

ALLEGED PIRATE ARRESTED

W. C. Hodge, of Los Angeles, Cal., who, it is alleged, pirated and sold 17,000 copies of the song "Dardanella," was arrested last week and is now under bail awaiting trial.

The arrest was made at the instigation of U. S. District Attorney Gordon Lawton at the request of the agents of the Department of Justice. Hodge, it is alleged, photographed the original edition of "Dardanella," made plates and printed copies of the song which were sold throughout the west. Just how many spurious copies of the song were sold will probably never be known, as during the vogue of the big hit, at least three editions, two of them pirated, were on the market.

C. K. HARRIS IN CHICAGO

C. K. Harris is in Chicago completing the transfer to capitalists of a big block of stock in the Chas. K. Harris Photo Productions, prior to the beginning of work on a motion picture.

The Harris Picture Corporation was formed by Mr. Harris and two of his brothers for the purpose of manufacturing and marketing feature pictures. Mr. Harris' trip to Chicago was made to complete the financial arrangements in connection with the company in order that work upon the first picture may commence.

CUBAN MUSIC MAN IS DEAD

S. Apisell, the Cuban representative of a number of the New York music publishers, died at his home in Havana last week.

Working in conjunction with the Music Publishers' Protective Association, Apisell did much good work in obtaining copyright protection for American publications in Cuba.

HARRIS PLACES FOREIGN RIGHTS

C. K. Harris has placed the foreign rights of his entire catalogue for a term of years with the English firm of Francis, Day & Hunter. Frederick Day, who has been spending several weeks in this country, closed the contract with Mr. Harris on Saturday.

"WHISPERING" OUT IN FRONT

"Whispering," the new Sherman, Clay & Co. novelty song, is out in front both in the published form and on the mechanicals. Strangely enough it is even a better hit in the east than on the Pacific Coast, where it was published.

HIBBELER PLACES SONGS

Ray Hibbeler, the Chicago writer, has been spending the past week in New York and has placed a number of songs with local publishers.

LOUIS COHEN WITH MILLS

Louis Cohen, for many years with the Chas. K. Harris Company, on Monday joined the business staff of Jack Mills.

Lee Parvin left for the Coast last week.

Earl Girdeller has opened a booking office in Chicago.

Sylvia Bidwell sails for Paris in December to stage "The Storm."

Elizabeth Stone has been elected president of the Chicago Dramatic Club.

Mei Klee has been booked for another thirty-two weeks on the Keith time.

Wilton Lackaye has sold his five-story residence at 261 West Ninetieth street.

Marie Cahill is rehearsing a novelty single to open out of town in three weeks.

W. R. Williams has been appointed manager of the Fritzi Scheff world tour.

Edward Fielding has been engaged to appear with Madge Kennedy in "Concord."

Walter Windsor has opened a new revue entitled "A Trip Around the World."

Lowell Sherman and Eugenie Blair last week joined the Actors' Equity Association.

Potter and Thorn sail for England next week for a tour of the Moss and Stoll time.

Bill Clarke, stage manager of the Palace Theatre, lost his aged mother last week.

Edward J. Brennan is under medical treatment at the American Hospital, Chicago.

George MacFarlane begins a tour of the Orpheum circuit at Winnipeg on December 12.

Isabel Mohr has been added to the cast of "Broadway Brevities," at the Winter Garden.

Irene Fenwick will support Joseph Schildkraut in the English version of "Pagans."

Hallie Dean is in the American Hospital, Chicago, where she has undergone a serious operation.

Phil Golden, formerly with the Billy Shaw Revue, is rehearsing a new act with Marie Clark.

Lucia Suh is now playing the ingenue role in Rath and Garren's act, "Marriage vs. Divorce."

Walter Bellinger has joined the cast of "Because of Helen," at the Punch and Judy Theatre.

R. H. Gillespie, of the London Hippodrome, sailed for England last Saturday on the Olympic.

Viola DuVall has joined Arthur Hunter's "Tip Top Revue," at the Nankin Gardens, Newark.

Helen Ware has sold her residence on Rye Beach road, Ryegate, Rye-on-the-Sound, for \$26,000.

Olgar Bibor, pianist with "The Gold Diggers," is to be married to Julius Stern, a motorcycle rider.

Betty Linn, of the Greenwich Village Follies, was married to J. Basil Smith, of "Mecca" last week.

Al Darling was the guest of honor at a testimonial dinner given him by the Elks' Club on Sunday night.

J. M. Free closed with Stetson's Uncle Tom's Cabin last week. George Peck is now managing the show.

Winifred Lenihan has been engaged by Lee Shubert to appear with Henry Hull in "When We Are Young."

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Page 31)

Jeane Germaine has been booked for a tour of the Loew time, beginning November 4 at Minneapolis.

Edna Peckham was last week added to the cast of the Alcazar Theatre stock company, San Francisco.

Officer Vokes and Don have been routed over the Orpheum time, opening at Springfield, Illinois, December 5.

Walter Duggan, press agent of the Cort Theatre, Chicago, has returned to his desk after his honeymoon.

Carlotta Monterey has been added to the cast of "The Dauntless Three," in support of Robert Warwick.

Peggy Mayo, Ben Young, Lou J. Welch and Wilbur Cox have been added to the cast of "Polly and Her Pals."

Vivine Webb, through the Lillian Bradley office, has been placed with Irwin Resen's act, "Georgette, Ltd."

Lillian Foster, until recently leading lady of the Fulton Playhouse, Los Angeles, has left for New York.

Harold Lucey, who has been ill at the American Hospital, Chicago, has fully recovered and left the institution.

John R. Rogers, "Yours Merrily," was injured in falling down an elevator shaft in the Chandler Building last week.

Haig and La Vere have been routed over the Keith time and will open at the Hippodrome, Cleveland, February 14.

Morris S. Silver, who books cabaret acts for the W. V. M. A., has secured the bookings of the Green Mill Gardens.

Harriett Dean Artiste has joined "The Love Lawyer," playing the Loew Circuit. She formerly did a single in vaudeville.

William Morris, manager of Harry Lauder, sailed for England last Saturday to arrange for a London tour of the comedian.

Philip S. Kamm, manager of the New York Theatrical Exchange, left for the Pacific Coast last week on a business trip.

Marguerite Sylva made her first appearance in New York this season in the concert at the Century Theatre last Sunday night.

Dorothy Day, the dancer, has been engaged for "When We Are Young," in which the Shuberts will present Henry Hull.

Toto Hammer, member of the Sells Floto Circus, was married to Leona Mussman, non-professional, in Davenport, Ia., last week.

The Three Laurels, Belgium perch artists, have been booked by the Wirth-Blumenfeld Company for the Sells-Floto Circus.

Frank Byron, of Byron and Langdon, has complained to the N. V. A. that Frank Byron (single) is infringing on the formers' name.

Stella Wirth, sister of May, has written the incidental music for the new May Wirth Act, which opens out of town next week.

Marie Dunkle, wife of Hugh Knox, stage director of the Fulton Theatre, Los Angeles, has been added to the cast in that theatre.

Briggs French, late stage manager of "The Cave Girl," is producing "Very Good, Eddie" for St. Alphonsus Church in Brooklyn.

The Bonisettis have been booked for a thirty-five week engagement with the Publione Circus, in Havana. They join November 20.

Basil Dean, who staged "The Skin Game," sailed for London last week but will return in January to produce "The Blue Lagoon."

Janet of France and Company, have been routed over the Orpheum time, opening at the State Lake Theatre, Chicago, December 19.

James Carney and Nella Rose entertained at the Foreign Press Agents' Banquet held at the Lafayette Hotel last Thursday night.

Al Tint, formerly with the Big City Minstrels, has joined Gus Hill's Honey Boy Minstrels, now at the Auditorium Theatre, Chicago.

C. S. "Tink" Humphreys, general manager of the Keith Western offices has returned to Chicago after a weeks tour of neighboring cities.

Willard Hutchinson is organizing a vaudeville company, composed of western acts only, which he plans to take to Cuba for a ten-week tour.

Belle White, formerly of "Hurley Burley," and Tommy Harris, have opened on the Pantages time in a new act called "The Pearls of Pekin."

The Avon Comedy Four, Frankie Heath, Kyra, Felix Adler and Frances Ross, headed the bill at the Century Theatre, Sunday night.

Dooley and Sales, Walter C. Kelly, Orth and Cody and Moran and Wiser, featured the concert bill presented at the Astor Theatre on Sunday night.

Ah Ling Foo, Chinese magician, has sailed for Puerto Rico, where he will appear as one of the feature attractions at the San Juan Mardi Gras.

Avery Hopwood left last week for Los Angeles to begin a series of moving picture scenarios and complete a new play for Wagnhals and Kemper.

Will Bradshaw has written a new play called "Don't Mention It," a condensed version of which will be used by Will Franklin as a vaudeville act.

Andy Byrne, leader of the Bushwick orchestra, wrote the original musical settings used in Martha Russell's new act entitled "Thy Neighbor's Wife."

Eddie O'Brien, Hazel Boyd and Willis West have been engaged to appear with a musical comedy company at the Atkins Theatre, Marysville, California.

Eva Rockwood, a member of the "My Sweetie" company, is in the American Theatrical Hospital, Chicago, recovering from the effects of an operation.

Al Espe will be seen shortly in New York with a new act, having finished a route in the Middle West. He is assisted by Elgada Saisha and Alan Francis.

Ralph T. Kettering, press agent for the Jones, Linick and Schaefer Circuit, will probably be able to leave the American Hospital, Chicago, within the next ten days.

Billie Harris, of the "Naughty Naughty" company, has been discharged from the American Hospital as being fully recovered and will rejoin her company next week.

Edward Vroos will give a series of special matinee performances, including Shakespeare and romantic dramas, beginning January 11 at the Times Square Theatre.

Alman and Mayo, laying off as a result of injuries recently sustained by Mayo in a fall, resumed their booking over the Keith time this week, opening at the Bushwick.

May Hopkins, show girl, announces her marriage to Freeman Nelson Wood. She says it took place in Chicago on March 16 when she was in the cast of "The Ruined Lady."

Georgie Price, Green and Blyler, Jack Strouse, Grace and Berkes, Lew Hearn, Harry Kelly, Cleveland Bronner and Leo Beers worked at the Century Promenade last Sunday night.

Laura Ordway is still confined to the American Hospital, Chicago, suffering from injuries received in a railroad wreck in Texas, from which point she was brought to Chicago for treatment.

Harry Williams, Mary Tangleay, Bessie O'Connell and Betty Murray were badly injured in an automobile accident last week, and are being attended at the Columbus Hospital, Chicago.

Chester Frederick, Alice and Hazel Furness and Katherine Arnold are the principals in support of Gus Edwards in his annual song revue, which opened at the Palace, Newark, on Monday.

Helen Jeamer, a show girl in the "Greenwich Village Follies," is lying in a critical condition at Fordham Hospital, as the result of an automobile accident which occurred last Monday morning.

Virginia Carr, last season with "Where's Your Husband," at the Punch and Judy Theatre, has signed with William F. Jones to be starred in his new vaudeville production, "Creomancy."

Sybil Bennett, Mr. and Mrs. Eddie Burke, Eleanor Young, Frances Penfield, and Miss Viola are the principals in a new revue which Arthur Hunter presented at Nankin Garden, Newark, last week.

Martha Throop, a young Chicago artist and graduate of the Academy of Fine Arts in that city, has been engaged for the cast of the "Greenwich Village Follies, 1920," now playing at the Shubert Theatre.

Ann McCabe, for the last two years associated with the California, Imperial and Portola Theatres, San Francisco, has been appointed publicity director of Loew's State Theatre, formerly the MacDonough, which will open in Portland soon.

Helen Lane, of "The Little Whopper" company, who suffered a sudden attack of appendicitis during a performance at the Studebaker Theatre, Chicago, is in the American Hospital recovering from an operation.

Ralph T. Kettering, who was recently dismissed from the American Theatrical Hospital, Chicago, will rest for a few weeks before returning to his work as publicity director of the Jones, Linick and Schaefer Circuit.

Billy Huntington was compelled to leave the cast of "Cornered," featuring Madge Kennedy, in Rochester on Friday night of last week, and return to New York, where an operation will be performed on her throat.

Betty Dennison, solo dancer of "Billy Hart's Circus Girls" was taken ill while the act was playing the Harlem Opera House last week with an attack of appendicitis and rushed to the West Side Hospital, where she was operated on.

Corrine Tilton, Phil Baker and Muldoon, Rose and Franklin, Eddie and Bertie Conrad, Fallon and Shirley, The Four of Us, Nelson and Cronin, Mile. Fallot, Edith Clifford, El Bart Brothers, Walter Palm, Princess Nai Tai Kai and the Exposition Jubilee Four entertained at the N. V. A. clubhouse in the sixth of a series of Bohemian nights on Sunday.

(Continued on page 31.)

HERE IS WHAT AL JOLSON GRIEVING FOR

(MELODY FOX TROT SONG)

By JOE GIBSON, JOE RIBAUD and JOE COLE

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Day Letter	Blue
Night Message	Nite
Night Letter	N.L.

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DEAR ROCCO I WISH YOU COULD COME ON AND HEAR HOW BIG A HIT YOU HAVE

IN GRIEVING FOR YOU IT SURELY IS A GREAT SONG AND WHEN THEY PLAYED

IT LAST NIGHT AT THE STATLER HOTEL OH WHAT A FOX TROT YOU CAN COME ON

TO CLEVELAND WHERE I'LL BE NEXT WEEK AND HEAR ME CHIRP IT

AL JOLSON

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Gayety Theatre Building

TORONTO
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ual for any kind
f a double act.
wonderful dance
nter. Ask your
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CHORUS

Grieving for you — when ev.er I'm blue, — Grieving for you, —
mf

— that's all that I do, — Just as you said, I'm sor-ry as

I can be, — and though you're far a-way, — I need you more each day, no

wonder I'm lone-some; Now that you've gone, — I'm try-ing to smile,

Still I can see, — That af-ter a while,

Down in my heart — I feel like I want to cry — Want to die, — you know why, —
cause I'm griev-ing for you. — you. —

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DETAILS OF CONTEST FOR WOMEN ARTISTS

FIVE HANDSOME AND COSTLY PRIZES FOR WOMEN MEMBERS
OBTAINING LARGEST NUMBER OF APPLICATIONS DURING
THIS DRIVE

Only applications for ACTIVE MEMBERSHIP will be counted.

Only applications received between Nov. 15 and Dec. 15 will be credited to contestants.

SECURE APPLICATION BLANKS FROM STAGE DOORMAN OF ANY VAUDEVILLE THEATRE or by writing
direct to N. V. A. CLUB, 229 West 46th St., New York City.

N. V. A. MEMBERSHIP CAMPAIGN*The Prizes:*

1. Diamond and sapphire platinum bracelet.
2. French half-hoop ring, five diamonds, platinum setting.
3. Diamond lavalier, 3-stone pendant.
4. Brooch pin, diamonds and pearls.
5. Jewel oblong wrist watch.

(In the event of a tie, two prizes will be awarded, each of equal value.)

Remember:

Cash or money order for \$15 must accompany each application. This covers initiation and six months dues. The regular dues are \$10 a year, payable semi-annually. When sending cash, REGISTER YOUR LETTER. Each application must bear the contestant's name, as proposer, and must be seconded by another member in good standing.

THE PRIZES ARE OFFERED BY AND THE CONTEST IS IN CHARGE OF THE FOLLOWING REPRESENTATIVE MEMBERS:

Porter J. White
F. Francis Dooley
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James B. Donovan
Ernest George Stanton
Ed. M. Clark
J. Aldrich Libbey
Ed. Morton
C. H. O'Donnell
Pat Rooney

Harry Cooper
J. C. Nugent
Lou Hall
Francis Renault
Owen McGivney
Joe Cook
Herschel Henlere

Julia Nash
Harry Holman
Ruth Roys
Joe Daniels
John A. Philbrick
Boyce Combe
Peggy Dale Whiffen
Thomas Valente

Victor Moore
Tom Brown
Hugh Herbert
Harry Devine
Alice Thornton
Val Stanton
Robert T. Haines

Sarah Padden
Sam Williams
Jimmy Lucas
Joe E. Brown
W. F. Young
Chas. M. Wheeler
Henry Bestry

Kate Elinore
Eddie Leonard
Bob Hall
Grace Nelson
Josie Flynn
Belle Montrose
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It takes three minutes to learn it and a year to forget it

You'll sing it eventually; why not now? Nothing like it published

Melody Ballads
LOUISIANA
DO YOU KNOW
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“In Aloha Land”

Singing, Dancing and Instrumental
Tropical Fantasy. Direction Bruce Dufus.

B. F. KEITH VAUD. EX.

NEW YORK CITY.
 Palace—Marg. Padula—Big City 4—Mr. & Mrs. Barry—4 Lamby Bros.
 Riverside—Bert Errol—A. C. Astor—Gertude Vanderbilt—Dancing Around World.
 Colonial—Fay Marle & Co.—O'Donnell & Blair—Vincent O'Donnell—Mayo & Allman—Sarah Padden & Co.
 Alhambra—Tommy Gordon—Buckridge—Casey—Love Letters—Jack Hughes & Co.—Adelaide & Hughes—Duval & Symonds.
 Royal—Hurio—Arnold & Lambert—Lydell & Macey—Clara Morton—Morton & Glass—4 Morton—Boys Coomba.
 Hamilton—L. & B. Dreyer—Sybil Vane—Suratt & Co.—Elmores & Williams.
 Jefferson—Quinn & Caverly—Dugan & Raymond—Nat Nazarro Co.—Yvette Ruget—Harry Cooper.

BROOKLYN, N. Y.

Bushwick—Camilla's Birds—Four Marx Bros.—Edith Clifford—Lane & Moran—Creole Fresh Plate—Any Home.
 Orpheum—Herberta Beeson—Kharum—Josephson's Icelanders—Laura Pierpont & Co.—Armand Kaliss & Co.—Patricia & Mason—Ben Hall.

ALBANY.

Karl Emmy's Pets—O'Rourke & Adelphi—Jas. Thornton—Eddie Foy & Co.—Basil Lynn & Co.—Martin & Moore.

BUFFALO.

Shea's—Meredith & Snosher—Scanlon—Dennis Bros.—Vera Sabina & Co.—Will Ward & Girls—Great Lester—Gibson & Connell—Claudius & Scarlet—Koban Japs.

BALTIMORE.

Maryland—Bob & Tip-Tony—Wilton Sis—Ethel Clifton & Co.—T. & K. O'Meara—Miller & Mack—Santry's Jazz Band.

BOSTON.

Keith's—Stephens & Hollis—The Sharrocks—Fall of Eve—Cathedral Singers.
 Columbus—The Rials—Mr. & Mrs. Norcross—Betty Fitzgibbon—Mary Miles & Co.—Donovan & Lee—Zomah—Janet of France—Pollard.

CINCINNATI.

Keith's—Evans & Pares—Bennet & Baird—Geo. M. Rosener—Pink's Mules—Josie Heather & Co.—Mrs. Gene Hughes Co.—Emma Carus.

CLEVELAND.

Hippodrome—Samoyea—Miller & Lyle—Raymond's Bond Co.—Grace Nelson—Billy Arlington—Juliet—On 5th Ave.—4 Ortons.

DETROIT.

Temple—Coogan & Casey—Lucy Bruch—Clown Seal—Mason & Keeler—Bert Kenny—Neopolitan Duo—Gairan & Marguerite.

DAYTON.

Keith's—Raymond Wilbert—Marie Nordstrom—Kirby Quinn & Anger—Herschel Henlere—Paul Decker & Co.—Gordon & Ford—The LeGrohs.

ERIE.

Colonial—Warden Bros.—Senator Murphy—Henry & Moore—Zelda Santley—Adelaide Bell & Co.

GRAND RAPIDS.

Empress—Bud Snyder & Co.—Kelly & Pollock—Belle Montrose—Harry Breen—Little Cottage—Clifford Wayne 3—4 Nighttons.

HAMILTON, CAN.

Keith's—LaToy's Models—Ed. E. Ford—Bessie Remple Co.—McConnell Sisters—Morris & Campbell—Fern & Marie—Chas. McGood & Co.

LOUISVILLE.

Mary Anderson—The Vivians—Frank Pritchard—Rome & Gaut—4 Readings.

LOWELL.

Keith's—3 Ander Girls—Carroll & Sturges—Galletti's Monks—Ed. Morton—Alexandria—Jean Chase & Co.—Bender & Herr.

MONTRÉAL.

Princess—Mullen & Correlli—W. Fisher & Co.—McIntosh & Maids—Weeks & Baron—Walter Mounhy & Co.—Trip to Hitland—V. & E. Stanton.

OTTAWA.

Dominion—Sheldon & Daly—Hazel Moran—Morton & Co.—Patricia—Nash & O'Donnell—Billy Glaser—Lohe & Sterling.

PORLAND.

Keith's—Monroe & Grant—H. J. Conley & Co.—Sandy Shaw—Casey & Warren—Curry & Graham—Rice & Wornor—Kelly & Brown.

PITTSBURGH.

Davis—Bebbie Gordone—Eddie Foyer—Maryland Singers—Wm. Ebs & Co.—Brown & O'Donnell—Johnson, Baker & Johnson—Bothwell Brown & Co.—Jed Dooley.

PHILADELPHIA.

Keith's—Flying Mayos—Ethel Hopkins—McWaters & Tyson—Chas. Irwin—Geo. Jessel Rev.—H. & A. Seymour—Elsie LaBergere—Bailey & Cowan.

PROVIDENCE.

Keith's—Nolan & Nolan—Dave Roth—Maleta Bonconi—Walter Weems—Brown & Weston—Hyams & McIntyre—Lillian Shaw—Wilfred Clark Co.—Bally Ho! Trio.

ROCHESTER.

Temple—J. & K. DeMaco—Burke & Durkin—Ward & Green—Chas. F. Semon—Newell & Most—Olga Petrova—Lynch & Zeller—Jack Benny.

SYRACUSE.

Keith's—Tuscan Bros.—McGrath & Deeds—Ernest Evans & Co.—Yvette & Co.—Mack & Lane—Lee Carrillo—Ruth Royle—Howard's Ponies.

TORONTO.

Shea's—Young & April—Eric Zardo—Adams & Griffith—Jack Kennedy & Co.—Lydia Barry—Kluting's Animals—Demarest & Collet—Eva Shirley & Co.

TOLEDO.

Keith's—Ekoma—Margaret Young—Ida Mae Chadwick—Leonne Kern—Herbert Brooks—Van Cleve & Pete.

WASHINGTON.

Keith's—Schultz Mann—Anna Chandler—Long Tall Sam & Co.—Eddie Leonard.

WILMINGTON.

Garrison—Loveberg Sisters & Co.—Aerial Valentines—Bennett & Lee—Lee White's Entertainers.

VAUDEVILLE BILLS For Next Week

YOUNGSTOWN.

Hippodrome—Margot & Francois—Frankie Wilson—Kara-Swift & Kelly—Ye Song Shoppe—Chicago Sale—Dolly Kay—Tighe & Leedum.

OPHEUM CIRCUIT**CHICAGO, ILL.**

Palace—Sophie Theker & Co.—Lyons & Yocco—Geo. Kelly & Co.—Dainty Marie—Burt & Rose—Bdale—B. & B. Wheeler—La France & Kennedy—Sylvia Loyal & Co.—An Artistic Treat.

Majestic—Annette Kellermann—Sally Ward & Co.—Joe Laurie—Joe Cook—Plicer & Douglass—Jack Osterman—Alexander Bros.—Bartram & Sexton—Lorimer Hudson & Co.

State Lake—Kitty Doner & Co.—Nellie Nichols—Toto—Tracy & McBride—Kenny & Hollis—Life—Nelson & Barry Boys—Rosso—Fox & Sarrow.

CALGARY.

Orpheum—Victor Moore & Co.—Hello Husband—Dancing—Kesler—Gosar & Lusby—Petty Reat & Bro.—Olson & Johnson—Jack La Vier.

DULUTH.

Orpheum—Lillian's Dogs—Price & Bernie—Mrs. Wellington's Surprise—Dave Harris—Bobby O'Neill & Co.—Bevan & Flint.

DENVER.

Orpheum—“Bits & Pieces”—Dewey & Rogers—Wallace Clarke & Co.—Three Lordens—Billy Shoen—Four Harmony Kings—Wastiska & Understudy.

DES MOINES.

Orpheum—“The Love Shop”—Charles Kenna—Swor & Westbrook—Lawton—Sidney Phillips—Follow On”—Langford & Frederick.

KANSAS CITY.

Orpheum—Emma Haig & Co.—Frank Wilcox & Co.—Primrose Four—“Eddy”—Coley & Jaxon—Joe Towle—William Brack & Co.

LINCOLN.

Orpheum—J. Rosamond Johnson—Adler & Dunbar—Welch—Mealy & Montrose—McFarland Sisters—La Graciosa—Asniki & Taki—Anderson & Burt.

LOS ANGELES.

Orpheum—Musicland—Imhof, Conn & Corinne—Jas. & Etta Mitchell—Herman & Shirley—Mullen & Francis—Morgan & Kloster—Reed & Tucker—Harry Fox & Co.

MINNEAPOLIS.

Orpheum—Ed. Marshall—Gonne & Alberta—“Love Game”—Anger & Packer—Hackett & Delmar—Fenton & Fields—3 Regals.

MILWAUKEE.

Majestic—Frisco & McDermott Co.—Wilbur Mack & Co.—Signor Friscoe—The Magleys—Frank Hurst—Yates—Reed—Hobson & Beatty—Dupree & Dupree.

Palace—Rubeville—Marie Gasper—Fixing the Furnace—Dorothy Morris Trio.

MEMPHIS.

Orpheum—Blossom Seelye—Kane & Herman—Lew Dockstader—Bartholdi's Birds.

NEW ORLEANS.

Orpheum—Henri Scott—“Kiss Me”—Merlin—Gardner & Hartman—Lew & Paul Murdoch—Jeron & Newell—“Jap.”

OMAHA.

Orpheum—“Under the Apple Tree”—Stanley & Birnes—Neal & Abel—The Briants—Carlton & Ballew—W. & H. Brown.

OAKLAND.

Orpheum—Varieties of 1920—\$5,000 a Year—Bobbe & Nelson—Glenn & Jenkins—Leon Varvara—Kellam & O'Dare—Lord & Fuller.

PORTLAND.

Orpheum—Kitty Gordon—Jack Wilson—Rae E. Ball & Bro.—Hunting & Francis—Dotson—Royal Gascogne—Three Weber Girls.

SAN FRANCISCO.

Orpheum—Spirit of Mardi Gras—Bert Baker & Co.—Leipzig—Sabbott & Brooks—Willie Hale & Bro.—Claude & Marion—John & Nellie Olms—Barron Mandell & Co.—Breath of Spring.

SIOUX CITY.

Orpheum—Ray Conlin—Jack Trainor & Co.—Cahill & Romaine—Werner Amors Troupe—Lucy Gillette—Lane & Harper—Kennedy & Rooney—Wm. Mandell & Co.—Breath of Spring.

ST. PAUL.

Orpheum—Little Miss Vamp—Ella Ruuegger & Co.—Nelson & Cronin—Whitfield & Ireland—Four Aces—Teschow's Cats—Oliver & Olip.

SALT LAKE CITY.

Orpheum—Sheila Terry & Co.—Lord Chester & Co.—Rose & Moon—Tuck & Clare—Powers & Wallace—Chas. Henry's Pets—Storey & Clark.

SACRAMENTO & FRENO.

Orpheum—Flirtation—Frank & M. Britton—McCormack & Wallace—Emily Darrell—DeKoch Troupe—Joe Melvin.

SEATTLE.

Orpheum—Billy Gaxton—McCormack & Irving—Murphy & White—Cameron Sisters—Dyer & Partner—Chas. Wilson.

ST. LOUIS.

Orpheum—Trixie Frigana—George MacFarlane—“Flashes”—C. & F. Usher—Vokey & Don—Wilson & Larson—Everest's Monkeys.

VANCOUVER.

Orpheum—Mine—Doree's Operologue—Dale & Wilson—Two Jesters—Magic Glasses—Laurel Lee—Garcinetti Bros.

WINNIPEG.

Orpheum—Barnes & Breman—Ward & Dooley—Herbert Clinton—Ames & Winthrop—B. & L. Walton—Edith Clasper & Boys—Pistol & Johnson.

THE NEW YORK CLIPPER**MARCUS LOEW CIRCUIT****NEW YORK CITY.**

American (First Half)—Beattle & Blome—Geo. & Nettie Posto—Gordon & Gordon—Hodge & Lowell—“The Love Lawyer”—The McNaughtons—“How About You”—Will J. Evans. (Last Half)—Crouch Richards Trio—Will & Marion Moore—Ray & Cunningham—Claire, Devine & Georgia Sands—Cartoons—Margaret Marie—Walter Poulter & Co.—Morey, Sonna & Dean.

Victoria (First Half)—Uyada Japa—Penn & Sherman—Robert Henry Dodge Co.—Lynton & Roberts—Tom Brown's Highlanders. (Last Half)—Cowboy Williams & Daisy—Geo. & Nettie Posto—Flo Ring—Robert Henry Dodge & Co.—Nieman & Harris—C. Wesley Johnson & Co.

Lincoln Square (First Half)—Wilbur & Girle—Burton & Shea—Chas. Rice & Co.—Weston & Blaine—Chafonte Sisters. (Last Half)—Just Friends—Lee, Mason & Co.—Gray & Graham-Reiff Bros.—Dancing Festival.

Greely Square (First Half)—Wilbur & Lyke—Margaret Merle—Merle, Sonna & Dean—Doris, Hardy & Co.—Al Shayne—Everett's Circus. (Last Half)—Cowboy Williams & Daisy—Geo. & Nettie Posto—Flo Ring—Robert Henry Dodge & Co.—Delaney Street (First Half)—Cronie Richards Trio—Flo Ring—Mercedes—Frank Ward—Gray & Graham—Rhoda Bernard—Wm. Dick—Mercedes Brady & Mahoney—Chafonte Sisters.

National (First Half)—De Voe & Statzer—Rhodes Barnard—Bell & Belgrave—Wm. Dick—Money is Money" (Last Half)—Stryker—Burton & Shea—Mark Adams & Co.—Weston & Blaine—“Topics & Tunas."

Orpheum (First Half)—“Just Friends”—Willing & Jordan—“Nine O'Clock”—Reiff Bros.—C. Wesley Johnson & Co. (Last Half)—Kinzo—Melville & Stetson—Chas. Gill—Geo. Moore—McKay & Ardine.

Miss Flatback—Burns & Hilsen—Krans & La Salle—Tom E. Shea—Jack Joyce—Clark & Hamilton—Avery & Eary.

Henderson's (First Half)—The Herberts—Nathilo Lippard—McCarthy & Stebar—Haymo & Robles—Bee Palmer. (Second Half)—Marshall Moutgomery—Milt Collins.

Regent (First Half)—Mel Kloe—Marx Bros.—Will Crutchfield—Demarest & Dell—Lillian Roth—McCloud & Norman. (Second Half)—Vivie Daly—Raymo & Rogers—Proteering—Louis & Mitchell—Chas. L. Fletcher.

Coliseum (First Half)—Handers & Mallas—Daval & Simmons—Vivie Daly—Louis & Mitchell—Rooney & Bent—Chas. L. Fletcher. (Second Half)—Dare Bros.—Demarest & Dell—McCloud & Norman.

5th Ave. (First Half)—Mabel Sherman—Chas. Gill—Boatock Riding School—Three Martells—Lydell & Macy—Tom Smith—Leonard & Willard. (Second Half)—Harriet Remple—Marx Bros.

Harlem Opera House (First Half)—Heaton Staples—Harriet Remple—Trennell Trio—Dave Thursday—La Rose & Eisie. (Second Half)—Brown & Lane—Nada & Lorraine—Six Imps & a Girl.

128th Street (First Half)—Samson & Della—Stevens & Denelle—Ashley & Dietrick—Clayton White & Co.—Handicap. (Second Half)—Tom Smith—Gertrude Taylor—Whirl of Variety.

5th Street (First Half)—Mad. Miller—Delmar & Kolb—Arthur Whitelaw—Sylvester Shafer—Eleanor Bennett—Briscoe & Bauth. (Second Half)—C. & S. McDonald—Clark & Verdi—Bowland & Devarney—Jack Roof & Co.—La Rose & Eisie—Percival & Lisette.

YONKERS.

(First Half)—C. & S. McDonald—Mabel Berra & Co.—Clark & Verdi—Carney & Rose—Morton & Glass—Ducas Bros. (Second Half)—Sylvester Shafer—Delmar & Kolb—Mack & Lane—Sophie Kasimir & Co.

MT. VERNON.

(First Half)—Artistic Treat—Aubrey & Yates—Mack & Lane—Franklyn Ardell—McKay & Ardine.

(Second Half)—Brown & Weston—Brown & Spender—Lydel & Macy—Handicap.

BROOKLYN.

Greenpoint (First Half)—Saxton & Farrell—Aerial St. Onges. (Second Half)—Nester & Hayes—Mel Kloe—Stevens & Brunelle—John G. Sparks Co.

</div

NO SAXOPHONES IN AUSTRALIA

The saxophone, the instrument that did so much to popularize jazz music is unknown in Australia in so far as orchestras or public musical organizations are concerned.

Frank Albert, an Australian music publisher, brought the news on his last trip to America. It was during the big vogue of the song "Strutter's Ball" and Albert, who had the Australian rights to the piece, was naturally anxious to have it duplicate its big American success in his home. After hearing the number played by the New York orchestras Albert announced that in his belief the saxophone was primarily responsible for the big success of the piece and, stating that the instrument was unknown in Australia, lost much of his enthusiasm over the future of the song. Albert tried unsuccessfully to get a saxophone quartet to make the trip to Australia with him but the big demand in America for players, combined with the great distance, compelled him to abandon the project.

ROTHAPFEL STARTED IT

The big thirty-piece orchestra common in all the big motion picture houses throughout the country, unknown a few years ago, is now regarded as one of the necessities of a big picture theatre.

Sam Rothapfel of the Capitol is directly responsible for the big orchestras in these houses. He was the first of the managers to install a big orchestra and make a feature of good orchestral music.

BAER GOES TO ST. LOUIS

Emanuel Baer, formerly assistant to Hugo Riesenfeld, in the scoring and preparation of music at the Rialto, Criterion and Rivoli theatres, has gone to St. Louis, where he has been appointed musical supervisor of the big Missouri theatre.

HARRIS AT THE PENNSYLVANIA

Nat Harris is the musical director of Erdody's new Pennsylvania Hotel orchestra, which is attracting hundreds each night to the big hotel.

ORCHESTRA NEWS**HICKMAN BACK ON THE COAST**

SAN FRANCISCO, Nov. 3.—Art Hickman and the members of his orchestra arrived here this week after their long engagement with the Ziegfeld Follies. They were given a reception at the station upon their arrival. A band sent by the Musicians' Union played "Hail, Hail The Gang's All Here" and a big crowd of friends sang the words.

HAS ALL YEAR ROUND JOB

Fred C. Noble, leader of the French Lick Springs Hotel orchestra at French Lick, Ind., has one of the few all year round hotel jobs in America. The big Springs hotel is popular the year round and Noble and his orchestra are fixtures.

BENSON HAS MANY ORCHESTRAS

CHICAGO, Ill.—E. A. Benson, one of the most popular of this city's orchestra leaders, has over twenty orchestras, the great majority of which are working every night. Benson is doing the bulk of the orchestral work in this city.

SAMUELS AT BAYES THEATRE

Joe Samuels, formerly leader at Rector's, is now director of the orchestra at the Nora Bayes theatre. Samuels, in addition to his theatre work, is doing considerable phonograph work.

FORMAN REPLACES DE MANDIL

OAKLAND, Cal., Nov. 4.—Fred F. Forman is the new leader at the Turner and Dahinden motion picture theatre, succeeding Dr. Carlos de Mandil, who has gone to Los Angeles.

BEACH LEADER IN NEW YORK

Nick. Nichols, leader at Garden Pier, Atlantic City, is in New York this week. Nichols, in addition to being a director, is also a practising chiropractor.

LEADERS GETTING RICH

Orchestra leaders in and around New York, and especially those playing at the roadhouses and other resorts are fast getting rich. Money in quantities never before dreamed of, is being made by leaders and musicians in the form of salaries and gratuities.

The amount that some of the big leaders are nightly presented with by wealthy patrons who request certain numbers to be played is enormous. Vincent Lopez and his band hold the record for a single night's receipts. Lopez, during the summer and fall played at the Ross-Fenton farm and one night a few weeks ago a western oil man requested that the orchestra play a number. They did so and the oil man sent up to Lopez a new \$1,000 bill. Other amounts followed rapidly and the night's receipts totaled a little over \$1,800.

KOHLS IS THEATER MANAGER

Leo Kohls, formerly orchestra leader at Rector's, New York, and afterward at the Rudolph, Atlantic City, is now the general manager of the Ballantan and Katz circuit of motion picture houses. Kohls went to Chicago as director of the orchestra in one of the houses and was promoted from that post to that of general manager.

FRED STARWER AT SENNETT'S

Fred Starwer and his singing orchestra opened this week for a season's engagement at Sennett's on 149th St. Starwer has specialized in the formation of singing and novelty orchestras and has put out half a dozen this season.

VAUDE. ACTOR AT KENNELLY'S

Banjo Wallace, formerly a vaudeville performer, is now leader of the orchestra at Kennelly's restaurant at Broadway and 110th street, New York.

MUSIC MEN LIKE LENZBERG

Julius Lenzberg, conductor of the Riverside theatre orchestra is a big favorite with the music men. Lenzberg, who is a conductor of the modern type gives a remarkable rendition of a popular number and he has helped out greatly in launching many of the popular song and instrumental hits in New York.

"DREAMER" LEAVING CHICAGO

WASHINGTON, D. C., Nov. 8.—"The Dreamer," Jules Eckert Goodman's latest play, now in Chicago, will be presented at the Shubert-Garrick theatre on Nov. 15. The piece is being produced by William A. Brady and its cast is headed by Alexander Carr.

BALTIMORE HAS FINE ORCHESTRA

One of the best of the many excellent New York orchestras is at the Biltmore, where a fine organization under the direction of Hazay Natzy has done much to attract great crowds nightly to the well known hotel.

LOWRY HAS BIG ORCHESTRA

James Lowry, the Chicago leader, has a new fifty-piece orchestra which has been rehearsing for the past three months and is now ready for its initial experience.

O'NEIL COMING TO N. Y.

Harry O'Neil, the New Orleans leader, is coming to New York, where, in addition to playing at one of the big hotels, he will do some phonograph work.

BARNARD HAS BOYS' BAND

George D. Barnard, the composer and bandmaster, is leader of the Maysville, Ky., Boys' Band. Barnard has signed a contract for three years.

ARTHUR HAS NEW ONE

CLEVELAND, Ohio.—Harry Arthur is organizing a new twenty-four-piece concert and dance orchestra.

B. F. Keith's Riverside

HERBERTA

DAINTY DANCES

**B. F. KEITH'S
ORPHEUM THEATRE
(B'KLYN)
NEXT WEEK**

HARRISBURG.

(First Half)—Basset & Bailey—Jim McWilliams—Larry Harkins & Co.—Sully, Rogers & Sully.—(Second Half)—Gold & Edwards—Hickman Bros.—Helen Gleason & Co.—Edna Dreon.

ITHACA.

(Last Half)—Maurice & Girle—Marie Dorr—John Small & Sis—Lazar & Dalo—Grazo & Lawlor.

JAMESTOWN.

(First Half)—Stanley & Lee—Innis & Ryan—Louise Binder Trio—Nikko Trio. (Second Half)—Mack & Forest—Helen Primrose—Drisko & Eale—Lou & Gene Archer.

JERSEY CITY.

(First Half)—Brown & Spencer—John G. Sparks—Geo. Moore—Nestor & Hayes. (Second Half)—Mabel Herman—Boatock Riding School—3 Martells—Dave Thurby.

LANCASTER.

(First Half)—Bennett Girls—Adelaide & Dwyer—Handers & Mills—Bernivici Bros. (Second Half)—Joe Armstrong—Norton & Melnotte—Lehr & Bell—White, Black & Useless.

McKEEPORT.

(First Half)—Alf. Farrell—Pollard—Billy Miller—Come & Nevins—Claremont Bros. (Second Half)—Wright & Anderson—Wilde & Sedalia—Jack Howard Trio—Brooks Four.

MORRISTOWN.

(First Half)—Gene & Myrtle Conroy—Lee Barth—Boland & Devarney—Pelots. (Second Half)—Gertrude Newman.

MONTREAL.

Murray Girls—Adelaide Bell—Morton Jewell.

NEW CASTLE.

(First Half)—Burke, Walsh & Nana—Joe Laux—Wilde & Sedalia—Jas. Grady & Co.—Joe Hurst—4 Dancing Demons. (Second Half)—Billy Miller & Co.—Pollard—Tim & Kitty O'Meara—Wilson & Kelly—Clairmont Bros.

NEW LONDON.

(First Half)—Jack McDermott—Annette & Rose—Rodinoff—A. & L. Bell—Royal Hawaiians. (Second Half)—Carroll & Sturgis—Kelly & Brown—Betts Seals.

NORTH ADAMS.

(First Half)—Bontell Bros.—Billy McDermott. (Second Half)—Silvan Bros.—Strand Trio.

NEWARK.

Ed & Berdie Conrad—Kartelli—Gus Edwards Revue—Bennett & Lee—Sanley & Norton—John B. Hynes—Beeman & Grace—Robert Emmett.

OLEAN.

(First Half)—Mack & Forest—Hands Up—Helen Primrose—Drisko & Eale. (Second Half)—Stanley & Lee—Innis & Ryan—Nikk Japs.

PHILADELPHIA, PA.

Keystone—Feliz & Fisher—Evans & Miller—Wah Letka—Dunham & O'Malley—Oriental Frolics, Wm. Penn (First Half)—Oklahoma Four—Lehr & Bell—Norton & Melnotte—Hall & Shapiro—Eddie Ross. (Second Half)—Marguerite & Alvarez—Bernard & Meyers—Bobby Heath Co.—Yip Yip Yaphankers.

Girard Ave. (First Half)—Christy—Overholt & Young—Mack & Dean—Primrose Minstrels. (Second Half)—The Herberts—Hazel Harrington Co.—Hall & Shapiro—Oklahoma Four.

New Kensington (First Half)—Frank Bush—

VAUDEVILLE BILLS

(Continued from Page 21 and on 31)

Dale & Devore. (Second Half)—4 Dancing Demons—Joe Hurst—Three Ankers.

Grand Street—A Robins—Asahi Troupe—Cello. Grand Opera House—Mantell & Co.—Wilton Sis.—Jim Dougherty—Mollie Fuller—White's Entertainers.

PAWTUCKET.

(First Half)—Step Lively—Natural Voice—Arthur Lunn—Sibel & Kane. (Second Half)—Nolan & Nolan—Pat Rogers—Wiser & Waier—Shelvey Boys.

POUGHKEEPSIE.

(Last Half)—Lew Hoffman—Blanche & Jim Creighton—Chas. Rogers & Co.—Marg. Farrell—Current of Fun.

PASSAIC.

(First Half)—Cella—Frawley & Louise—McBride & Gazette & Co.—Amorous & Jennette—Athos & Reed. (Second Half)—Frank & Hazel Banks—Jean Chase—Ben Bernlo—Dennis Bros.

PITTSBURG.

Marr & Dwyer Girls—Margie Leach—Robert & Robert—Jergo & Hamilton—Yachting—Peggy Vincent—Jean & Valjean.

PITTSFIELD.

(First Half)—Jussie & Ossie—Nippon Duo—Fred & May Dale—Lillian Vernon—Happy Moments. (Second Half)—Royal Sydneys—Infeld & Noble—Florintine Duo—Ben Smith.

PATERSON.

(First Half)—Anderson & Goines—Monde—Berry & Bonnie—F. & H. Wilbur. (Second Half)—Alaskan Romance—Mack & Reading—Watson Dog—Diamond & Brennan—6 Tamanians.

READING.

(First Half)—Three Bobs—Gold & Edwards—Fisher & Gilmore. (Second Half)—Lockhart & Laddie—Bert Earl & Girls—Nevens & Mayo—The Camerons.

SCHENECTADY.

(First Half)—Pierce & Goff—Manning & Hall—Emmett Devoy & Co.—Harry Antrim—Salon Singers. (Second Half)—Jennie Bros.—Cliff Nazarro & Darling Sisters—Harry Holman & Co.—Pressler & Klaiss—Soul Mate.

SYRACUSE.

Temple (First Half)—Dippy Diers & Bennett—Nellen & Renn—Les Merchants—Elsie Ryan & Co.—Zelda Santley—Bally Hoo Trio. (Second Half)—Ardot Bros.—Peggy Brooks—Hal Johnson & Co.—His Taking Way—Harry Antrim—3 Naces.

SHAMOKIN.

(First Half)—Dixon, Lynch & Dixon—Bernard & Scarth—Jack Harley—White, Black and Useless.

SHENANDOAH.

(First Half)—Lamert Bros.—Pingree & Dwyer—Yule & Richards—Sweeties. (Second Half)—Harry Tenny—Adelaide & Dwyer—Jack Marley—Bernivici Bros.

STEUBENVILLE.

(First Half)—Frank & Mack—Tony George Trio—Jim & Irene Marilyn—Raines & Avoy—At

the Turnpike. (Second Half)—Craig & Catto—Burke, Walsh & Nana—Mike Bernard—Picchianna Troupe.

STAFFORD.

(First Half)—Gertrude Newman—Irving & Banks—Billy Lytell & Girls—Morlen & Rex. (Second Half)—Gene & Myrtle Conroy—McBride & S. & S.—Royal Hawaiians.

TROY.

(First Half)—Jennifer Bros.—El Cleve—Harry Holman & Co.—Cliff Nazarro & Darling Sisters—Soul Mates. (Second Half)—Pierce & Goff—Manning & Hall—Emmett Devoy & Co.—4 Jacks & Queen—Jim Thornton—Bally Hoo Trio.

TORONTO.

West & VanSickle—Texas & Walker—Herbert Dogs—M. & A. Clark—Foster & Ray.

UTICA.

(First Half)—The Pierettes—Anthony & Nack—3 O'Gorman Girls—Pressler & Klaiss—Miller & Lyle—Three Naces. (Second Half)—Roeder & Dean—Arthur Lloyd—Guiran & Marguerite.

WOONSOCKET.

(First Half)—Nolan & Nolan—Pat Rogers—Wise & Reiser—Shelvey Boys. (Second Half)—Kibell & Kane—Step Lively—Natural Voice—Arthur Dunn.

WHEELING.

(First Half)—Lockhart & Leddy—Grindel & Esther—Century Girls—Nevens & Mayo—The Camerons. (Second Half)—Homer Romaine—Century Girls—Fisher & Gilmore—Three Naces.

YORK.

(First Half)—Wilson & Kelly—Craig & Catto—Tim & Kitty O'Mara—Jack Howard Trio—Mike Bernard—Picchiana Troupe. (Second Half)—Mack & Salle—Raines & Avey—Jas. Grady & Co.—Jim & Irene Marilyn—Combe & Nevins—Tony George Trio.

ZEPHYRUS.

(First Half)—Lockhart & Leddy—Grindel & Esther—Century Girls—Nevens & Mayo—The Camerons. (Second Half)—Homer Romaine—Century Girls—Fisher & Gilmore—Three Naces.

POLI CIRCUIT**BRIDGEPORT.**

Poli (First Half)—Cello—Fulton & Burt—Williams & Wolfus—Ben Meroff & Co.—Rox Comedy Circus. (Second Half)—Yueda Bros.—Dorothy Vahl—Living on Air—Bernard & Carry—Rose & Yanama.

PLAZA.

Plaza (First Half)—Gladys Green & Co.—Jason & Harrigan—Happy Jack Gardner & Co.—Petit Troupe. (Second Half)—Era & Mabel Austin—Fisher & Stoning—That Trio—Snap Shots.

HARTFORD.

Capitol (First Half)—Yueda Bros.—Brooks & Philson—The Honeymoon—Bison City Four—Cortes & Peggy Band. (Second Half)—Palmero's Dogs—Dancer & Green—Night with the Poets—Chas. Irwin.

Palace.

Palace (First Half)—Era & Mabel Austin—Fisher & Stoning—Hager & Goodwin—Mabel Burke—Snyder & Sullivan—Manetti & Bedollo. (Second Half)—Era & Mabel Austin—Fisher & Stoning—That Trio—Snap Shots.

EDMONTON.

Pantages—Girls of Altitude—Dorothy Lewis—Chase & La Tour—Imperial Quintette—Rowland & Meehan—Nemoe's Japs.

CALGARY.

Pantages—Wyoming Tric—George & Ray Perry—Stateroom 19—Walton & Brand—Putting It Over.

GREAT FALLS AND HELENA.

Pantages—Robert Swan—Burt & Edith Kubin—Walter Law Co.—Calvin & Wood—Private Property.

NEW HAVEN.

Bijou (First Half)—Azeida Fontaine—Phil Davis—Snap Shots—Thot Trio—3 Rianas. (Second Half)—Gladys Green & Co.—Jason & Harrigan—Happy Jack Gardner Co.—Lyle & Emerson—Merritt & Sedelli.

Palace (First Half)—The Randells—Dorothy Wahl—Living on Air—Chas. Irwin—Rose & Yamama. (Second Half)—Ducas Bros.—Mabel Burke—Fulton & Burt—Williams & Wolfus—Ben Meroff & Co.—Rox Comedy Circus.

NEW BRITAIN.

Poli (First Half)—Bontell Bros.—Dennis Bros.—Samson & Douglas—Broadway Four. (Second Half)—Flying Henrys—George Stanley & Sister—Lee Barth.

SPRINGFIELD.

Palace (First Half)—Al & Emma Frabella—Three Rounders—Rita Gould & Co.—Harry White—Night Line. (Second Half)—Cross & Santora—Hank Bros. & Co.—Downing & Bunin Sisters—Chung Hwa Four—The Honeymoon—McCormack & Rogers.

SCHANTON.

Poli (First Half)—Marker & Schenk—Johnny Ford & Co.—Creedon & Walsh—Ballet Trio. (Second Half)—DeWitt Young—Hazard & Perry—Welton & Marshall—Frosini—Around the World.

WORCESTER.

Poli (First Half)—Cross & Santora—Hank Brown & Co.—Downing & Bunin Sisters—Chung Hwa Four—Carnival Man. (Second Half)—Al & Emma Frabella—Snyder & Sullivan—Rita Gould & Co.—Brooks & Philson—Night Line.

WATERBURY.

Poli (First Half)—The Cornells—Bernard & Gary—Night with the Poets—Fred Elliott—McCormack & Regay. (Second Half)—Cello—Harry Whyte—Corets & Peggy Band—Bison City Four—Petit Troupe.

WILKES-BARRE.

Poli (First Half)—DeWitt Young & Sister—Hazard & Perry—Welton & Marshall—Frosini—Around the World. (Second Half)—Harker & Schenk.

PANTAGE'S CIRCUIT**WINNIPEG.**

Pantages—Melnotte Duo—Redmond & Wells—Baldwin Blair & Co.—Doll Frolics—Howard & Ross—Bell Hop.

REGINA AND SASKATOON.

Pantages—3 Sons of Jax—Salvation Molly—Sidney & Townley—Maud Earle Co.—The Pals—3 Bartos.

EDMONTON.

Pantages—Girls of Altitude—Dorothy Lewis—Chase & La Tour—Imperial Quintette—Rowland & Meehan—Nemoe's Japs.

CALGARY.

Pantages—Wyoming Tric—George & Ray Perry—Stateroom 19—Walton & Brand—Putting It Over.

GREAT FALLS AND HELENA.

Pantages—Robert Swan—Burt & Edith Kubin—Walter Law Co.—Calvin & Wood—Private Property.

(Continued on page 31.)

Theatre This Week
BEESON
ON THE WIRE
DIRECTION,
H. B. MARINELLI

SAM MICALS

with HARRY HASTINGS "RAZZLE DAZZLE" Company. HOWARD, Boston, this week. GAYETY, Brooklyn, week of Dec. 15. OLYMPIC, New York, week of Dec. 22. Will be glad to welcome all my friends. Come and see me.

Thanks to Mr. Marion and
Others for Offers

TOM HOWARD

Producing for B. F. Kahn,
Union Square Theatre

The
Campbell
Kid

EDNA KNOWLES

Soubrette of
Herk and Pearson's
Hits and Bits

PERSONAL
MANAGER,
GEO. KING,
CARE OF
BESTRY'S
OFFICE

ARNETTE CREIGHTON

WITH
JEAN BEDIN'S
PEEK-A-BOO

THE
JAZZ
WOP
AND
PRIMA
DONNA

RALPH

ELSBIE

Rogers and Donnelly

A BIG
SUCCESS
WITH
THE BIG
SENSATION

PRIMA DONNA
STEP LIVELY GIRLS
LATE OF A. E. F. IN
FRANCE AND GERMANY

LOUISE CARLYLE

PERSONAL
DIRECTION
EMMETT
CALLAHAN

SOUBRETTE
PARISIAN.
WHIRL

TRIXIE "PATSY" AYERS

DIRECTION
GEO. M. KING
and
HARRY BESTRY

INGENUE WITH
THE PRIMA DONNA
VOICE

MY FIRST SEASON
IN BURLESQUE

YES, I'M
NEW TO
BURLESQUE

SOUBRETTE
SPEEDING
ALONG ON
THE AMERICAN
CIRCUIT

DOING
DUTCH

HAVEN'T A
MINUTE TO
MYSELF
WITH

PRINCIPAL
COMEDIAN
DIRECTION
IKE WEBER

LILLIAN ROCKLEY

PAT
WHITE
GAETY
GIRLS

MABEL BEST

WITH GOLDEN CROOKS
DIRECTION
HARRY BESTRY

GLADDIE RILEY

WITH
POWDER
PUFF REVUE

BETTY PALMER

THIS WEEK
BUFFALO
ACADEMY,

KARL BOWERS

WITH THE
SOCIAL
FOLLIES
DIRECTION
ROEHM &
RICHARDS

JIM HORTON

ROSE SYDELL'S
LONDON BELLES
THIS SEASON.
GET ME?

HERBIE GLASS

WITH
SOCIAL
FOLLIES



WITH
BARNEY GERARD'S
"FOLLIES OF THE DAY"

MATTY

WHITE ^AND ULIS

AL

"IN A
LEAGUE OF
SONGS AND SMILES"



**"MONTE CARLO GIRLS"
WELL RECEIVED BY
STAR AUDIENCES**

Tom Sullivan's "Monte Carlo Girls," one of the old timers of burlesque, visited the Star last week and left a very fine impression. While there were a number of new faces in the cast, the old ones were best liked.

The piece is a bit and number show and is fast and clean. As soon as one thing is over, they go right on with the next, not waiting for encores or anything else. The show was produced and staged by Arthur Laning, who also works in the show and is very much there. He is a straight man who counts in a show, helping materially to keep the machinery moving smoothly. At the same time, it can be noticed that he keeps the comedians working at top speed all the time. He is in better voice this season than he has been in years. He is a neat dresser and a capable fellow.

Frank "Rags" Murphy is handling the principal comedy role, doing his tramp character. He is using a cleaner makeup than last season, but is still wearing misfit

clothes. He is a funny tramp and a very hard worker. He does a lot of acrobatic stunts throughout the show, as well as some dancing.

Sarah Hyatt is the prima donna and Sullivan has a corking good woman in her, as she not alone has a fine voice and can render a number cleverly, but she is a very beautiful woman who knows how to make up. She reads lines well also and has a fine stage presence. Her gowns are most attractive and she wears them well. She was very successful last Thursday night.

Jessie Mack, as the soubrette, looked well and put her numbers over with a lot of pep. She, too, displayed pretty dresses. Helen Ray, a pretty and shapely blonde, is the ingenue and had a smile that stayed with her all through the show. She is a pleasing looking little person. These two young ladies are new to us.

Harold Rick, a young fellow with a good voice for putting over songs, gave a good

account of himself in his numbers. He also looked well.

Johnny Hudgins is handling the second comedy and was a decided success. This is the first colored performer we have seen this season who has worked all through the show, handling a comedy role. He has been with Sullivan for several years, but never stood out as he does this season. He is a good comedian and with a little more seasoning, should be a top notcher.

There are a number of pretty girls in the chorus and they all work hard to put the numbers over. Sullivan has costumed them in good taste and has furnished a fine scenic production.

Hudgins gave a corking good eccentric dancing specialty that went over big. The boxing bit in one was funny, as Murphy, Hudgins and Rick worked it up well.

In another specialty, Hudgins more than pleased, offering one song and a routine of dancing.

Miss Hyatt stood out in her operatic selection at the opening of the second part. Her voice was rich and pleasing.

Dressed in a purple satin suit with white satin trimmings of an extreme fashion, Hudgins caught the house with another singing and dancing specialty. This chap is a hound for dancing.

Murphy did a great "drunk" in the drinking scene, while he finished with an acrobatic dance that went over to the delight of the house. Laning and Miss Mack were also in the bit and helped work it up into a great scene.

Roscelli offered an accordion specialty in one that pleased.

The "Monte Carlo Girls" is a good entertainment and was well received by a crowded house last Thursday night. SID.

ROSE GORDON IN BALTIMORE

BALTIMORE, Md., Nov. 6.—Rose Gordon, formerly of the National Winter Garden, is the soubrette of the Folly Theatre this week. She goes to the Gayety, Philadelphia, next week.

CHARLIE WARD

WANTS HIS FRIENDS TO KNOW THAT HE IS
BACK IN SCHOOL
(Best Show in Town)
AND IS GOING TO BE PROMOTED

SOLLY WARD, Teacher

FRANK HUNTER
School chum

JAMES E. COOPER, Principal

AT LIBERTY

BERT GILBERT

Juvenile Eccentric Dancer

SEE

ROEHM
AND
RICHARDS

SOUBRETTE

DIRECTION
ARTHUR
PEARSON

PRIMA DONNA
OF CLASS
SINGS IN
SEVEN
DIFFERENT
LANGUAGES

PATTI MOORE

WITH
STEP
LIVELY
GIRLS

Lucille Rogers

AT NATIONAL
WINTER GARDEN
VOICE
PERSONALITY
AND
LOOKS

JACK CALLAHAN

MYSTERIOUS TRAMP

PRINCIPAL COMEDIAN

WITH
GOLDEN
CROOKS

FIRST SEASON
IN
BURLESQUE
WATCH ME

JOE YOUNG

DOING COMEDY
WITH
SWEET SWEETIE
GIRLS

JUVENILE
AND NUMBER
PRODUCER
DIRECTION
IKE WEBER

EDDIE LLOYD

KEEPING
OUT OF
TROUBLE
WITH
BATHING
BEAUTIES

IN OUR
SPECIALTY
"FUN AT THE
BOX OFFICE"

BILLY NOBLE & BROOKS

REGINA

WITH
FLASHLIGHTS
OF
1920

FEATURED
COMEDIAN
WITH
BERNSTEIN AND
GALLAGHER'S
BATHING BEAUTIES

JACK HUNT

SEASON
1919-1920
1921-1922
1923

CHIEF
MISCHIEF
MAKER
SKATING
AROUND
AMERICAN CIRCUIT

FRED REEB

Principal Comedian
Eddie and Tom Sullivan's
"Mischief Makers"

INNIS BROTHERS THE TWO MEN ABOUT TOWN

NOTE

Mr. Goldie thought enough of THE INNIS BROTHERS to hold them over for A FULL WEEK AT B. F. KEITH'S 5th AVENUE THEATRE (WEEK NOV. 1st) after playing a return date. THE INNIS BROTHERS were also commanded by Mr. L. Kelmer, manager of the Greenpoint Theatre, to appear at that house within a week and a half's time of their first engagement.

P. S.—There must be a reason for all this and we hope that all managers will get acquainted with THE INNIS BROTHERS (TWO MEN ABOUT TOWN) who reside with

HARRY FITZGERALD, LONG ACRE BLDG., N. Y.

We also wish to thank MR. EDWARD DARLING for courtesies extended

JOHNNY BLACK & DARDANELLA

ORPHEUM CIRCUIT

Dir., BART McHUGH—Stage Mgr., E. W. VEIL

LEWIS & GORDON Present

BOB CURTIS AND FITZGERALD JACK

NOVEL SKIT

"ODD BITS OF NATURE"

BOOKED SOLID
KEITH CIRCUIT

DOYLE & WEBB
SINGING, TALKING AND DANCING

Direction JACK SHEA

MY TENTH
SEASON, AND
AGAIN FEATURED
AND PRINCIPAL COMEDIAN

MIKE SACKS

"OH BABY" COMPANY.
PLAYING K. & K. TIME.
REGARDS TO FRIENDS.
BROADWAY THEATRE,
DENVER, COLO., NOV. 14-20

PRIMA
DONNA
MY FIRST
SEASON
IN BURLESQUE

Louise Mersereau

WITH
BATHING
BEAUTIES
MANAGEMENT
IKE WEBER

SOUFBRETTE
SECOND
SEASON
WITH
BATHING
BEAUTIES

HELEN LLOYD

DIRECTION
ROEHM
AND
RICHARDS

TICKET AGENCY MAN ROBBED

Walter Stark, assistant treasurer of the Bascom Theatre Ticket Agency, was held up and robbed of \$10,000 as he was about to enter the offices of the company on the sixth floor of the Charles Building, Madison Avenue and Forty-third street, last Thursday. Stark, who is an old employee of the agency, had made his monthly round of the branch ticket agencies of the firm, and, with the receipts of the previous day's sales, entered an elevator in the Charles Building. He carried the money in a piece of brown paper and handled it as he would an ordinary package.

In the elevator with Stark was one other passenger, who wore a cap pulled down over his eyes. When Stark alighted at the sixth floor, the second passenger followed. When the elevator started down the stranger suddenly thrust a revolver against Stark's side, ordered him to drop the package and hold up his hands. As the corridor was empty, Stark complied.

The stranger then grabbed the package and, still covering the ticket agency man, backed towards a door leading to a stairway. Stark rushed to the door but the thief managed to make a getaway.

BLINN TO MEND ROAD

CROTON, N. Y., Nov. 6.—Holbrook Blinn, star of "The Bad Man," who owns a country home here, has agreed to build a modern road in place of the one that now passes his residence. The town of Newcastle cannot afford to do the work which will entail an expense of at least \$60,000, and so Blinn, in conjunction with Daniel R. Hanna, wealthy sportsman, whose home is on the same road, has undertaken the job of repairing the road.

IRENE CASTLE GOING ABROAD

Irene Castle, who signified her intention of retiring from the profession at the time of her second marriage, will return to the stage in a London revue to be presented by Charles B. Cochran, the English theatrical producer. Mrs. Castle has never played in England in a regular production on the professional stage, although she has entertained there at benefits.

WOODS TO DO SENNETT REVUE

A. H. Woods is to present the "Mack Sennett Revue," by Mack Sennett, the motion picture producer and discoverer of many screen stars. Arrangements to this effect were completed last week between Woods and E. M. Asher, Sennett's representative. Thirty of the original Sennett bathing beauties will appear in the piece.

OLIVER IN RIAL'S PLACE

Hal Oliver, well known as a press agent and who recently was connected with the Famous Players-Lasky Film Corporation, has joined the publicity staff of the Ringling-Barnum and Bailey Circus in place of Jay Rial, who recently died.

JESSIE REED MARRIES

BOSTON, Nov. 8.—Jessie Reed, "Follies" show girl, was married to Daniel O. Caswell, son of a wealthy Cleveland family, at Pawtucket last Saturday, it became known today. They had known each other only two weeks.

HARDING MAY PICK PLAYWRIGHT

Richard Washburn Child, author of a number of successful plays and stories, is likely to be named secretary to President-elect Harding.

HEBREW
COMEDIAN
DOING
FINE
WITH

FEATURING HIS
LATEST SUCCESSES
BLUE DIAMOND
AND NAUGHTY BLUES

YARD
AND
A HALF
OF
SPEED

OPERA CO. CLOSES

(Continued from page 5)

Mahneke, attorney. Stock in the operatic corporation was offered for sale on the installment plan among music lovers. The Lexington Theatre was leased for a series of twice weekly performances. A company of operatic performers was engaged through Allen and Fabiani.

Among the artists scheduled to appear in the various performances announced were Carlo Marziali, an American tenor with an Italian name; Emma Noe, a soprano, formerly a member of the Chicago Grand Opera Company; Hallie Stiles, lyric soprano; Eva Grippon, dramatic soprano; Irene Bonheur, soprano; Bonnie Fair, mezzo soprano; Edith De Lys, soprano; Marie Olganoff, contralto, and Margot Ladd, prima ballerina; Ada Poggi, Augosto Ottone.

The printed prospectus issued by the New York Opera Association led music lovers to believe that the organization was backed by various Holland diplomatic personages in this country, for the following personages are mentioned as patrons of the operatic organization: "His Exc. Jonkheer William H. De Beaufort, Ambassador A. I. of the New Netherlands, Washington, D. C.; D. J. Steyn Parve, Consul General A. I. of the New Netherlands, New York City; Anton J. Schrikker, Jr., President of the Universal Netherlands Federation."

In the light of the occurrence of last Friday night, when the audience was left stranded at the Lexington Theatre, the following paragraph in the explanatory foreword printed in the prospectus and credited to Theodore Van Hemert, is especially significant:

"As the New York Opera Association is not a subventioned institution, it can exist and flourish only through the cooperation of the people. The new organization will, in fact, subsist mainly and solely through the backing of subscribers and the general public."

COLONIAL BROUGHT \$67,700

BALTIMORE, Nov. 6.—The Colonial Theatre brought \$67,700 when sold at auction last week to the Condon Realty Company. Twenty years ago the building was St. Mark's Lutheran Church and at that time was converted into a playhouse by Sir and Haylin. During different periods ownership it has been known as the Oriole, Savoy, Blaney's, and the Colonial.

FRIARS TO DINE POLLOCK

Channing Pollock, one of the founders of the Friars Club, and its first president, will be the guest of honor at a bon voyage dinner tendered by his brother Friars at the Hotel Astor on Sunday evening, November 28. He sails on December 8 for Egypt on a six months' trip.

JOAN SAWYER SELLS HOME

Joan Sawyer's residence at Great Neck, Long Island, has been purchased by Jack Curley, the fight promoter. The estate comprises one and one-third acres of ground and overlooks Manhasset Bay. The purchase price was \$45,000.

LEFT \$1,200 ESTATE

Florence M. Jones Kelly, who died last month after an illness of several months left an estate of about \$1,200.

John Kelly, her husband, is the sole heir.

JACK LA MONT NAT MORTAN THE KING OF JAZZ

STRAIGHT MAN
Barney Gerard's
"Follies of the Day"

BERNSTEIN
AND
GALLAGHER'S
BATHING
BEAUTIES

WATCH THE HAT SHIMMY
WITH JEAN BEDINI'S
TWINKLE TOES
DOING JUVENILE STRAIGHT

WEEMARY McPHERSON

FOLLY
BALTIMORE
THIS
WEEK

Special Offer to the Profession 10% DISCOUNT ON ALL PURCHASES

(By Mentioning The N. Y. CLIPPER)

THIS WEEK'S SPECIAL

EMPIRE BROADCLOTH

CUSTOM MADE

SILK SHIRTS

IN VARIOUS PATTERNS

REGULAR PRICE \$13.50

SALE PRICE

\$8.85

KRAMER'S MEN'S SHOPS

1560 Broadway (Next Door to the Palace Theatre) and
1347 Broadway, at 36th St. (Sale at these two stores only)

! TRUNKS!

FOR THE THEATRICAL PROFESSION

For several years we have been catering to the performers with TRUNKS, which we know and feel is something YOU must have that WILL STAND THE ABUSE of the baggage man.

Trunks That Are Purchased Here Are Trunks That You Can Depend On
OUR IRONCLAD GUARANTEE Means Protection at All Times

ONE OF OUR SPECIALS:

Full size wardrobe, size 24x22x45. Has 12 hangers, five large, roomy drawers; \$35.00

shoe pockets, laundry bag. Reg. \$35. At

TRUNKS REPAIRED, CALLED FOR AND DELIVERED

Strand Luggage Shop

The Luggage Shop with a Conscience

603 SIXTH AVENUE, BETWEEN 39th and 40th STREETS

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ROUTES OF SHOWS

COLUMBIA WHEEL

All Reeves Joy Bells—Empire, Newark, 8-13; Casino, Philadelphia, 15-20.
Abe Reynolds Revue—Gayety, Rochester, 8-13; Bastable, Syracuse, 15-17; Gayety, Utica, 18-20.
Best Show in Town—Casino, Brooklyn, 8-13; People's, Philadelphia, 15-20.
Bostonians—Jacques, Waterbury, Conn., 8-13; Milner's Bronx, New York, 15-20.
Bowery—Gayety, Detroit, 8-13; Gayety, Toronto, Ont., 15-20.
Bon Tons—Columbia, New York, 8-13; Casino, Brooklyn, 15-20.
Big Wonder Show—Stamford, Conn., 10; Park, Bridgeport, 11-13; Empire, Providence, 15-20.
Dave Marion's Own—Columbia, Chicago, 8-13; Berchell, Des Moines, Ia., 14-17.
Ed Lee Wrothe's Best Show—Gayety, Buffalo, 8-13; Gayety, Rochester, 15-20.
Flashlights of 1920—Gayety, Pittsburgh, 8-13; Park, Youngstown, O., 15-17; Grand, Akron, 18-20.
Follies of the Day—Park, Youngstown, O., 8-10; Grand, Akron, O., 11-13; Star, Cleveland, 15-20.
Folly Town—open, 8-13; Gayety, St. Louis, 15-20.
Girls de Looks—Gayety, Toronto, Ont., 8-13; Gayety, Buffalo, 15-20.
Girls of the U. S. A.—Bastable, Syracuse, N. Y., 8-19; Gayety, Utica, 11-13; Gayety, Montreal, Can., 15-20.
Girls from Happyland—Miner's Bronx, New York, 8-13; Orpheum, Paterson, 15-20.
Golden Crooks—Gayety, Boston, 8-13; Grand, Hartford, 15-20.
Hip Hip Hooray Girls—Hurtig & Seamon's, New York, 8-13; Empire, Brooklyn, 15-20.
Hits and Bits—People's, Philadelphia, 8-13; Palace, Baltimore, 15-20.
Harry Hastings' Big Show—Berchell, Des Moines, Iowa, 7-10; Gayety, Omaha, 15-20.
Jollities of 1920—Star, Cleveland, 8-13; Empire, Toledo, 15-20.
Jack Singer's Own Show—Empire, Toledo, 8-13; Lyric, Dayton, 15-20.
Jingle Jingle—Casino, Philadelphia, 8-13; Hurtig & Seamon's, New York, 15-20.
Lew Kelly Show—Gayety, Washington, 8-13; Gayety, Pittsburgh, 15-20.
Mollie William's Own Show—Gayety, Omaha, 8-13; Gayety, Kansas City, 15-20.
Maids of America—Gayety, Kansas City, 8-13; open 15-20; Gayety, St. Louis, 22-27.
Million Dollar Dolls—Casino, Boston, 8-13; Columbia, New York, 15-20.
Powder Puff Revue—Lyric, Dayton, O., 8-13; Olympic, Cincinnati, 15-20.
Peek-a-Boo—Orpheum, Paterson, 8-13; Majestic, Jersey City, 15-20.
Parisian Whirl—Grand, Hartford, 8-13; Jacques, Waterbury, 15-20.
Roseland Girls—Gayety, Montreal, Can., 8-13; Empire, Albany, 15-20.
Rose Sydell London Belles—Empire, Providence, 8-13; Casino, Boston, 15-20.
Snappy Snaps—Olympic, Cincinnati, 8-13; Star and Garter, Chicago, 15-20.
Social Maids—Star and Garter, Chicago, 8-13; Gayety, Detroit, 15-20.
Step Lively Girls—Palace, Baltimore, 8-13; Gayety, Washington, 15-20.
Sporting Widows—Gayety, St. Louis, 8-13; Columbia, Chicago, 15-20.
Town Scandals—Empire, Brooklyn, 8-13; Empire, Newark, 15-20.
Twinkle Toes—Majestic, Jersey City, 8-13; Perth Amboy, 15; Plainfield, 16; Stamford, Conn., 17; Park, Bridgeport, 18-20.
Victory Belles—Empire, Albany, 8-13; Gayety, Boston, 15-20.

AMERICAN WHEEL

All Jazz Revue—Empire, Cleveland, 8-13; Avenue, Detroit, 15-20.
Bathing Beauties—Trocadero, Philadelphia, 8-13; Majestic, Scranton, 15-20.
Beauty Trust—Reading, Pa., 11; Grand, Trenton, 12-13; Bijou, Philadelphia, 15-20.
Beauty Revue—Academy, Pittsburgh, 8-13; Penn Circuit, 15-20.
Broadway Belles—open 8-13; Gayety, Brooklyn, 15-20.
Big Sensation—Century, Kansas City, 8-13; St. Joseph, Mo., 14; Gayety, Minneapolis, 22-27.
Cabaret Girls—Folly, Washington, 8-13; Trocadero, Philadelphia, 15-20.
Cute Cuties—Majestic, Scranton, 8-13; Armory, Binghamton, 15-17; Auburn, 18; Niagara Falls, 19-20.
Follies of Pleasure—Park, Indianapolis, 8-13; Gayety, Louisville, 15-20.
French Frolics—Avenue, Detroit, 8-13; Academy, Pittsburgh, 15-20.
Girls from Joyland—Cadillac, Detroit, 8-13; Englewood, Chicago, 15-20.
Girls from the Follies—Standard, St. Louis, 8-13; Century, Kansas City, 15-20.
Grown Up Babes—St. Joseph, Mo., 7; Gayety, Minneapolis, 15-20.
Hurly Burly—Star, Toronto, Ont., 8-13; Academy, Buffalo, 15-20.
Jazz Babies—Gayety, Milwaukee, 8-13; Haymarket, Chicago, 15-20.
Joy Riders—Olympic, New York, 8-13; Gayety, Newark, 15-20.
Kewpie Dolls—Gayety, Brooklyn, 8-13; Olympic, New York, 15-20.
Kandy Kids—Haymarket, Chicago, 8-13; Park, Indianapolis, 15-20.
Lid Lifters—Gayety, St. Paul, 8-13; Gayety, Milwaukee, 15-20.
Mischief Makers—Cohen's, Newburgh, N. Y., 8-10; Cohen's, Poughkeepsie, 11-13; Howard, Boston, 15-20.
Monte Carlo Girls—Empire, Hoboken, 8-13; Cohen's, Newburgh, N. Y., 15-17; Cohen's, Poughkeepsie, 18-20.

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WM. MCNALLY

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Naughty Naughty—Lyceum, Columbus, O., 8-13; Empire, Cleveland, 15-20.
Pat White's Gayety Girls—Auburn, 11; Niagara Falls, 12-13; Star, Toronto, Ont., 15-20.

Parisian Flirts—New Bedford, Mass., 8-10; Fall River, 11-13; Grand, Worcester, 15-20.

Puss-Puss—Gayety, Minneapolis, 8-13; Gayety, St. Paul, 15-20.

Razzle Dazzle—Howard, Boston, 8-13; New Bedford, 15-17; Fall River, 18-20.

Round the Town—Englewood, Chicago, 8-13; Standard, St. Louis, 15-20.

Record Breakers—Penn Circuit, 8-13; Gayety, Baltimore, 15-20.

Some Show—Empress, Cincinnati, 8-13; Lyceum, Columbus, 15-20.

Social Follies—Plaza, Springfield, 8-13; open 15-20; Gayety, Brooklyn, 22-27.

Stone & Pillard's—Gayety, Newark, 8-13; Reading, Pa., 18; Grand, Trenton, N. J., 19-20.

Sweet Sweetie Girls—Grand, Worcester, 8-13; Plaza, Springfield, 15-20.

Tittle Tattle—Academy, Buffalo, 8-13; Cadillac, Detroit, 15-20.

Tiddle de Winks—Gayety, Louisville, 8-13; Empress, Cincinnati, 15-20.

Tempters—Bijou, Philadelphia, 8-13; Star, Brooklyn, 15-20.

Tidbits of 1920—Star, Brooklyn, 8-13; Empire, Hoboken, 15-20.

Whirl of Mirth—Gayety, Baltimore, 8-13; Folly, Washington, 15-20.

THE STUYVESANT PLAYERS

It's a brave and sincere attempt that the youthful thespians of the Stuyvesant Players make to set forth the drama according to the intelligent and artistic lights of themselves. Doubtless they should be encouraged, for one never knows but what there may emanate from their workshop some genius who may shine brightly in the theatrical firmament.

But it is best at the very outset that they be told that, for the most part, they are, in a manner of speaking, biting off more than they can chew. That is to say, it would be best if they realized that not every one-act play is suited to their sophomore, at best, talents.

None of the players is over twenty-one, we are proudly informed. Yet, these dramatic striplings have no hesitancy in offering such a subtle and altogether distinctive bit of satire as Anton Chekov's "The Bear"; a one-act play that absolutely requires the histrionic attention of no less than three thoroughly seasoned actors. We have no desire to appear carping with the players in this dramatic organization, in fact we have a leaning toward their efforts, but why, oh why! must they give public performances of plays that are way above their histrionic ken?

Ernest Dowson's "Pierrot of the Minute," full of graceful lines but entirely too long, was better suited to the talents of those members of this organization that we have seen. But, just the same, Bennett Nathan and Hannah L. Diamant failed to personify the true spirit of the piece. They use their hands entirely too much. However, this play was well staged.

On the other hand, we have nothing but nice things to say of Blanche Loewy, who played the part of Hedga, the sister of the two youths who lose their lives while attempting to fish in rough waters. Hedga tried to dissuade them from going out to fish, but they insisted on going, for they must needs catch fish and sell it because the family is sorely in need of money. That just about tells the story of John McAlpin's "Triumph," which really has nothing to recommend it save the excellent performance of Miss Loewy, whose dramatic talents, as evidenced in this playlet, appear to be infinitely above any other player's in this organization.

Just the same, we hope the Stuyvesant Players will keep right on trying. Maybe it would be best for them to confine their bills to plays or playlets whose characters are essentially youthful persons. They are, that's certain.

COLLEGE GIVING PLAYLETS

BALTIMORE, Nov. 4.—The first two playlets to be presented this season by the Johns Hopkins University Dramatic Club, at the club's studio, "The Barn," on November 23, will be "The Spirit of the Night," by Emory S. Basford, and "Triangle Extraordinary," by Joseph A. Moran.

U. M. P. A. MOVING

The United Managers' Protective Association will move its offices on December 1 from the New York Theatre Building to 229 West Forty-fifth street.

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STAGE HANDS DANCE NOV. 19

BOSTON, Nov. 5.—The annual ball of the local stage hands' union is to be held here in the Mechanics Building, November 19. The proceeds go to the I. A. T. S. sick fund.

FLASHES FROM STUDIOS

Earle Foxe is to be a star in Ziegfeld Films.

Wesley Ruggles will direct the first Alice Lake feature for Metro.

Dorothy Dalton is soon to begin work on a new Paramount picture.

Emmett Flynn is editing "A Connecticut Yankee in King Arthur's Court."

T. Hayes Hunter, director of "Earthbound," has left for the Coast.

Sidney Chaplin is recovering from a recent operation from appendicitis.

Philip E. Rosen is directing the new May Allison feature "Are Wives to Blame?"

Gladys George has been signed to a long-term contract by Famous Players-Lasky.

W. L. Sherrill has engaged his son Jack as director of all the Ruth Clifford productions.

Lawrence Grant has been cast for the new Metro production called "Mother's Love."

G. S. Lawrence is on the Pacific Coast on a tour of inspection of United Artist exchanges.

Cyrus J. Williams has left for the coast to start direction on a series of two-reel Westerns.

Edwin Carewe, actor and director, has returned to Metro and will make Alice Lake's next production.

Theodore von Eltz will play opposite May Allison in her forthcoming picture, "Are Wives To Blame?"

Maurice Costello will appear in "Determination" being produced by Capt. F. F. Stoll in Grantwood.

Marion Davies has started work in California on "The Bride's Play," which George Terwilliger is directing.

George D. Baker has been signed to direct "Temple Dusk" for Sawyer and Lubin, to be released through Metro.

Madame Nazimova has returned to the Coast preparatory to beginning work on the screen version of "Aphrodite."

The Saenger Amusement Company of New Orleans have booked "Love Madness" for their entire circuit.

The name of Dorothy Gish's new picture has been changed from "Up in the Air About Jane" to "Flying Pat."

Mme. Sara Brazier will make her motion picture debut in a forthcoming picture of Sherman Productions Corporation.

Edward Soloman has been selected by Bayard Veiller to direct a forthcoming special feature to be produced by the Metro.

Priscilla Dean is coming to New York for a three weeks' visit before starting to work on "False Colors," her next picture.

Ben Morgenroth has been appointed manager of the New York Exchange of the Masterpiece Film Distributing Corporation.

Carl Clausen, magazine writer, has joined Metro's story producing forces at that company's West coast studios in Hollywood.

Bert Lubin has started on a swing around the country to close pending contracts for territorial rights of "Honeymoon Ranch."

Joseph A. Jackson has been placed in charge of the Goldwyn west coast publicity, succeeding J. S. Woodhouse, who has re-signed.

Irene Boyle is busily engaged in the filming of exteriors for Holman Day's "The Rider of King Log," now being made in the Maine woods.

Matt Moore has just completed "The Manifestations of Henry Orr" and "The Passionate Pilgrim" for the Cosmopolitan Productions.

Dorothy Gish's new picture, for release through Paramount, has had its title changed from "Up in the Air About Jane," to "Flying Pat."

Marguerite Maxwell, formerly of the "Ziegfeld Follies," is to support Mildred Harris Chaplin in her new picture, "Playthings of Desire."

Katherine MacDonald's new First National production will be directed by John A. Berry, who has directed two former MacDonald releases.

Roy Stewart has been selected by Director Henry King to play opposite Pauline Frederick in her picturization of "The Mistress of Shenstone."

Joseph Klein, general manager of the D. N. Schwab Productions, Inc., has returned to New York from a three weeks' tour of the Middle West.

Florence Reed will have the leading role in "The Black Panther's Cub," now in process of production under the Ziegfeld Cinema Corporation banner.

Earl Foxe has just signed a long-term contract with W. K. Ziegfeld to appear in a series of photoplays to be produced by the Ziegfeld Cinema Corporation.

Jack Burroughs, formerly with the San Francisco Call, is now connected with the publicity department of the Orpheum circuit, assisting Jack Stratton.

The Selznick Enterprises have announced "The Daughter Pays," "The Palace of Darkened Windows" and "Just Outside the Door" as November releases.

Alice Terry, who plays the stellar role in the Metro's production of "The Four Horsemen of the Apocalypse" has returned from a five days' vacation at Big Bear.

Herman Nad Martin, an executive of the Famous Players' Corporation, is to be married to Kathryn Seeman some time this month at the Ritz-Carlton Hotel.

Terry Ramsaye has resigned from the Kineton company and will take a short rest at Cape Cod, accompanied by his wife, professionally known as Betty Shannon.

Al Lincoln has been engaged to play the leading role in "Determination," being produced by the United States Photoplay Corporation at Grantwood, New Jersey.

Adolph Treidler, illustrator, has signed a contract with Famous Players to supply a full set of posters for the new William de Mille production, "Mid-Summer Madness."

Florence Dixon, who won fame as the Coca-Cola girl, will support Conway Tearle in the forthcoming National Picture Theatre's production, "The Road of Ambition."

Melville E. Maxwell, special representative of Realart Pictures, has left for a tour of the Realart offices at Washington, Cincinnati, St. Louis, Omaha, Minneapolis and other cities.

J. A. Quinn, president of the Motion Picture Theatrical Association of the World, has returned to New York after a four months' tour of the country including the Pacific Coast.

Rose de Alba, who appeared in pictures with Whitman Bennet in "The Truth About Husbands," and Lionel Barrymore in "The Devil's Garden," will soon be seen in several pictures made by Selznick.

Arthur S. Friend and Charles E. Hawthorne have been elected president and vice-president, respectively, of John D. Williams Productions, Inc., succeeding John D. and Joseph R. Williams.

Vincent Coleman, now appearing in "Self-Defence" on tour, is to go back into pictures and has been engaged to play opposite Alice Calhoun, the new Vitagraph star, in her first production, "The Dress of Destiny."

Edith Roberts, Universal star, returned to the studios at Universal City last week after a Summer vacation in New York, and is at work on a new picture called "White Youth," under the direction of Norman Dawn.

Gladys Wilson, Jack Bohn, David Lindley, Blanche Craig and Frank Badgley, through George L. Clark, have been signed by the Worcester Film Company to appear in their new production directed by Bernard MacEveety.

Inez Faralla, formerly secretary to J. A. Derham, Canadian representative to Famous Players, has opened a public stenographer's office at 489 Fifth Avenue and will specialize in motion picture and theatrical requirements.

Mae Murray has started to work at the Famous Players studio under the direction of her husband, Robert Leonard, on "The Painted Lilly," the first of the pictures under her new contract which was signed when she returned from abroad.

Modra Kovska, a Russian actress who has been appearing at the Theatre Comique Francaise, Paris, and who was brought over here recently by Al Gilbert to appear in pictures, has just finished work on her initial production, "The Mark of Destiny" under the direction of Roy Sheldon.

Metro has assigned cameramen for its new pictures. Jack Rose will photograph May Allison in "Are Wives To Blame?" Arthur Reeves will do the photograph for Alice Lake in "Mother Love," while Jack Arnold will be behind the camera for "The Off Shore Pirate," Viola Dana's latest picture.

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JEAN FOX

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IRENE LEARY
INGENUE L. M. KEEF'S BEAUTY TRUST

DAINTY MAY BELLE
INGENUE—SECOND SEASON WITH NATIONAL WINTER GARDEN

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

HART, WAGNER & MILDRED

Theatre—*Harlem Opera House*.
Style—*Singing and talking*.
Time—*Fourteen minutes*.
Setting—*One*.

Before a drop in one, two men in evening clothes and top hats enter, open with a song and are followed soon after by a blonde-haired woman in becoming evening gown. Most of the turn is a matter of mere routine, comprising singing and talking. After the girl has rendered a published number, the two men indulge in some cross-fire, good for several laughs.

The girl then re-enters and sings a ballad. She has a fairly good voice and, despite the fact that when the act was reviewed there was a slight disturbance in the audience, she did not become nonplussed. For the second chorus of the number, the two men again enter, giving rise to some fairly good harmony. One of the men and the girl then go into the chorus of "Apple Blossom Time," at the end of which the other chap enters garbed as a minister. A burlesque marriage ceremony follows, which was good for a few laughs, most of which were occasioned by the supposed minister carrying a telephone directory. "Do you promise to love, honor and be a good republican?" he asks the girl.

For a close, a short poem intended to strike the patriotic chord is put over. At this house, the trio was well received but the act can hope for no better than the small time.

J. Mc.

NESTOR AND HAYNES

Theatre—*Harlem Opera House*.
Style—*Singing and talking*.
Time—*Ten minutes*.
Setting—*One*.

Man and woman, the man straight and the girl in comedy make-up, have a rough hokum act of the kind they like at this house. Some of it, such as pushing the girl's face, slapping her on the back and shoulder, shoving her around and, especially, the business of slapping her hard several times on the thigh of the leg, this being repeated frequently as the two sat on a settee, was very rough. The girl then arose and, in a pretended attempt to look for something made, what any medical man would term a "breach presentation," projecting the part of her anatomy that Nature intended for a place of rest, in a very obvious invitation to the man to change the place of administering the castigation.

This was about as broad as any piece of business seen by the writer since old time burlesque in the days of Reilly and Woods.

The talk used was mostly of the small time pun order, though a number of laughs were obtained. The use of the expression "Oh my godfather" with a slight pause between the "god" and "father," was worked to death.

J. K. Emmet's lullaby was sung with no especial punch resulting therefrom and the girl sang a comedy number "I May Be from the City, But I'm a Darn Wise Kid." This was clever not only in construction but rendition, the girl putting it over very well and receiving a good hand at the conclusion.

The dance for the finish put them over very well, the applause continuing for three bows.

H. W. M.

GREEN AND LaFELLE

Theatre—*City*.
Style—*Singing, piano*.
Time—*Twelve Minutes*.
Setting—*One*.

This team does a rather lop-sided act, the female member singing four songs, all of a more or less colorless kind, accompanied by LaFelle, who indulges in about two minutes of neat piano comedy much after the manner of the Marx Brothers.

Miss Green has a fairly clear, even voice and could use it to marked advantage in a pretty sentimental ballad, in spite of the fact that she finishes the act with "Broadway Rose."

The act goes off to a weak start, Miss Green rendering a song entitled "There's a Little Bit of Irish in All of Us." This number would do better in second place, as it is almost a character song, and is usually more effective after a bang-up opening. The next number, which, apparently, has a very long name, could be gotten over with far better results if Miss Green didn't try to sing up to a certain tempo. The catch of her first three songs lies in their lyrics, so, in order to get the full effectiveness of her lines, she ought to slow up a bit and use adequate pauses when they are necessary.

The act closed very nicely indeed and took two solid bows. Both members of the team wore Palm-beach suits to open the act and Miss Green made one change into an evening gown of pale green silk.

J. H. H.

MUSEUM CATCHING ON

PHILADELPHIA, Nov. 5.—The new World's Museum opened here last week by Sablosky and McGuirk, with M. W. Taylor, has started on its second week. New attractions have been added. Those appearing this week are Old Zip, Barnum's famous "What Is It?"; Delno Fritz and Maude D'Auldin, sword swallowers; Abohma, the Abyssinian giantess; Pinto, the human salamander; Pedara, the armless wonder; Captain Fisher, the handcuff king; Herbert Handy, champion checker player and a menagerie of wild animals and snakes.

DRAMATIC REVIEWS

NEW JEWISH ART
PLAY INTERESTING
AND REALISTIC

"AUTUMN FIDDLERS." A four-act drama translated from the work of Ilya Snyagoff and produced at the Jewish Art Theatre on Thursday, Oct. 21, under the direction of Leonidas Snyagoff.

CAST.

Dmitri Lavrov....Leonidas Snyagoff
Varvara, his wife....Anastasya Orzewskaia
Vyrotchka, their adopted child....Henrietta Schnitzer
Victor Baranovsky.....Lazar Fried
Manya, a maid.....Annie Shapiro
Vasili, a butler.....Isidor Elgard

Ilya Snyagoff is a playwright who must be classed with the realists, for his drama "Autumn Fiddles," is a fine characterization of a delicate, yet withal quite common topic, unholy love. Although forceful, the play is written and acted very well, in a quiet, suppressed manner. It is a credit to the Jewish Art Theatre.

The story of the drama is this: Varvara has been happily married to Dimitri Lavrov for some twenty odd years. During this time, they have loved each other passionately, despite the fact that Varvara was unproductive. Their lives were wrapt up in the care of Vyrotchka, a girl whom they had adopted as a mere baby.

The play opens with the girl grown up and Dimitri and his wife planning their future. Dimitri, student and writer, is slowly but surely going blind and Varvara, through months of patient care and suffering, has succeeded in bringing back his sight. During this period of torture, Varvara has seen herself grow older and grayer day by day. Trying to convince herself that she is still youthful and beautiful, she has fallen in love with Victor Baronovsky, a wealthy young cynic, whose affairs have been many and all ended alike, platonically.

Her husband's sight restored, Varvara is confronted with the problem of saving her name, her home and her daughter's reputation. In order to do this, she persuades Victor to feign love for Vyrotchka, meanwhile instilling an inkling of what is to be in the mind of the girl, who, being pure and impressionable, believes easily that Victor loves her.

Time passes. Winter is steadily drawing near. Vyrotchka's birthday has arrived. She has been admitted to the community as a full fledged woman. The scene shows the parlor of the Lavrov home, the time is three in the morning, all the guests have departed and Victor and she are alone. Varvara's fears have been realized. Victor and Vyrotchka are really madly, blindly, in love with each other. By a trick of fate or intuition Vyrotchka has discovered the existence of the affair between Varvara and Victor. Dimitri has also been steadily waiting his opportunity to unburden his overloaded heart. This is it. He and Varvara talk it over, he quietly, with hope in his heart that what he had feared is untrue, she very nervous. But the upshot is a confession of her guilt. Dimitri is willing to forgive and forget, but she will not have it so, for her conscience stings her too much.

A year then passes. It is Winter again. Varvara has invited friends to celebrate the engagement of Victor and Vyrotchka. The sight of them, seated at the table, is too much, however, for her heart has been aching for the love she had and lost, and, seeing the new found joy of youth and youth, she is overcome. And so, amidst tears and snow, they depart, the youthful pair happy in each other's love and the husband, willing to forgive, but unable to.

The acting of Snyagoff, as Dimitri was a fine piece of work, depicting the patience, the long suffering and the suppressed emotion of the man behind the mask of studious nonchalance.

Miss Orzewskaia, as Varvara, did very well, portraying the hunger for love of a

young-old woman admirably, with all the fire and passion of impending old age, trying to stave off the dreadful truth by drowning itself in the love of youth.

Henrietta Schnitzer as Vyrotchka did capitally, alike in her scenes as a child, in her comic moments, and her moments of drama. Lazar Fried as Victor gave a fine performance of the cynical youth who finally finds his heart.

FAVERSHAM RETURNS
IN NEW VERSION OF
"PRINCE AND PAUPER"

"THE PRINCE AND THE PAUPER." A play in four acts by Amelie Rives, founded on Abby Sage Richardson's dramatization of the tale by Mark Twain. Presented by the Shuberts, at the Booth Theatre, Monday evening, Nov. 1, 1920.

CAST.

Mistress Canty.....	Mary Renall
Nan Canty.....	Madeline King
John Canty.....	Reginald Barlow
Tom Canty.....	Ruth Findlay
Prince Edward.....	Ruth Findlay
Hugh Gallard.....	Lowden Adams
Princess Elizabeth.....	Clare Eames
Sir Thomas Seymour.....	John Anthony
A Guard.....	Frank Howson
Mistress Mary Mallow.....	Harada Daube
Francis.....	Harold Webster
Ralph Hendon.....	Walter Sherwin
Earl of Hertford.....	Montague Rutherford
Miles Hendon.....	William Faversham
Hodge.....	Frank Howson
A Landlord.....	Phillip Samson
Mad Anthony.....	Cecil Yapp
Moll—A Gypsy.....	Gertrude Davis
Andy.....	Harry Kittredge
Captain of Troopers.....	Ernest Grant
Lord Crammer.....	Alexander Loftus

A new version of Mark Twain's "The Prince and the Pauper" found its way to a Broadway playhouse last Monday night. It was a re-dramatization of Abby Sage Richardson's earlier stage work, first introduced by Daniel Frohman thirty years ago. Amelie Rives is responsible for the new version and the Shuberts for the revival of this interesting romantic comedy.

William Faversham, long absent from the New York stage, returns in this piece in the role of the jovial soldier of fortune originally played by E. H. Vandervelt. Ruth Findlay plays the dual title role in which Elsie Leslie enjoyed favor in her day.

The play has been especially well mounted. Rollo Peters has designed the settings, which seemed mellow with age. Another feature was the lighting, which, in most scenes, had the highly esteemed virtue of most modern methods in that the actors were half the time in the shadow, heightening the realistic qualities of the piece.

A capable supporting cast, including Cecil Yapp in the role of Mad Anthony, Clare Eames as the young Queen Elizabeth and Reginald Barlow as the revolting villain, contributed much to the success of the evening.

DRAMATISTS ELECT OFFICERS

The Dramatists Guild of The Authors League of America, at an election last week elected the following officers:

Owen Davis, president; Edward Childs Carpenter, vice-president. The secretary is Jerome Kern, who is also treasurer.

The following members are on the newly appointed council: Porter Emerson Browne, Gene Buck, Anne Crawford Flexner, James Forbes, Avery Hopwood, Montague Glass, Cosmo Hamilton, Otto A. Harbach, Louis Hirsch, Aaron Hoffman, Anthony Paul Kelly, Edward Locke, George Middleton, Channing Pollock, Edwin Milton Royle, Mark Swan, Augustus Thomas, A. E. Thomas, Rita Weinman and Rida Johnson Young.

COCHRAN WANTS "HITCHY"

"Hitchy Koo, 1920" may appear in London next Summer with its present cast, if Erlanger, Dillingham and Ziegfeld accept a proposition made by Charles Cochran, the London producer.



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Direction by OTTO SHAFTER

THE THREE KEENA SISTERS
SINGING AND DANCING TRIPLETS
Direction MARK LEVY

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JACK GREGORY AND CO.
in "NOVELTY LAND"
THE ACT THAT PUT NOVEL IN NOVELTY
WE ARE ALL HAPPY ON THE LOEW CIRCUIT. THANKS TO MR. LUBIN.

DAVE MANLEY IN "LEAVE THE HALL"
A POLITICAL MONOLOGUE
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LEW CANTOR—IRVING YATES—Directors

November 10, 1920

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DAVID BELASCO Presents

INA CLAIRE in a New Comedy

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BIG OPERA ADVANCE

The Chicago Grand Opera Company, which opens its season here at the Manhattan Opera House January 26 next, has already disposed of two-thirds of the tickets for the entire engagement, to last six weeks. In round figures, this subscription sale represents approximately \$400,000 and is the largest advance ever obtained here by that operatic organization. Last year's subscription sale at the Lexington Theatre did not total more than \$225,000.

With prices scaled this year to a \$7 top, the entire orchestra floor being priced at \$7 per seat, exclusive of the war tax, the organization, from the present outlook, will easily play to \$100,000 a week, which means a total of \$600,000 on the entire engagement. And, if the operas presented attain any sort of real success among patrons here, it is not impossible for the organization to play to upward of \$750,000 on its initial engagement at the Manhattan.

The interest, this year, in the Chicago organization is due in large measure to the publicity functioning of Ben Atwell, recently appointed Eastern general manager of the Chicago company to succeed John Brown, who resigned to enter the concert booking business. In addition to his executive duties, Atwell has outlined and supervised the entire publicity campaign. Atwell was formerly publicity director for the Capitol Theatre, which post he resigned to accept his present position. He has had wide operatic experience previously, having been connected with the Rabinoff-Boston operatic organization, as well as several other operatic companies which toured this country and Canada.

The company has leased the Manhattan Opera House for its engagement here during the next five years. The minimum annual engagement period provided for is six weeks, at an aggregate rental of \$175,000 or \$35,000 a season. This is at the rate of \$6,000 a week for every week the company plays there.

The lease also provides that George Blumenthal, manager for Mrs. Oscar Hammerstein, who controls the house, furnish lighting and heating, all other expenses connected with the running of the house during the operatic engagement, such as cleaning and maintaining ushers and a house staff, being borne by the Chicago organization. Maintenance of the "front of the house" alone will easily cost the Chicago company \$3,000 a week in addition to the rental.

Other items of expense that will have to be borne by the Chicago company include the maintenance of an orchestra containing 103 men, each of whose weekly salary will amount to no less than \$98, exclusive of the amount received for rehearsal periods and to the various conductors. When "Salomé" is presented, with Mary Garden, the number of men in the orchestra will be increased to 120. Then, too, the aggregate salaries of the stage crews will total \$6,000 a week.

CHINESE DO A PLAY

MONTREAL, Nov. 5.—Sunday afternoon and evening, at the old Theatre Royal, the Chinese Dramatic Company presented a drama entitled "The Great Lion Play." The theatre was packed and the day's receipts were \$1,500. The performance was for the benefit of those who suffered in the recent floods in China.

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"DAUNTLESS THREE" POOR

PHILADELPHIA, Nov. 5.—The latest Shubert production, "The Dauntless Three" was here at the Adelphi last week, with Robert Warwick in the leading role. It was a lucky chance that brought to the central part the grace, the vigor, the suavity and the comeliness of the star. For "The Dauntless Three" is in desperate need of a guiding interpretive intelligence: it has little enough of its own in conception or composition.

There is one excellent act, the third. This is capably, if not extraordinarily, written, and swiftly and poisefully played by Warwick; but the rest of the piece is marked by no fundamental brilliance of idea, or dexterity of execution.

But, with all its trivialities, it is not tedious. Indeed, it may be doubted if a thriller ever before proceeded with so little boredom, considering its "bricks-without-straw" policy. The "local color" is, however, nearly fatal. There is, for example, much French, which would do credit to a member of the A. E. F.; there are the inevitable Oriental allusions, with a grand jumble of ortolans, Mustaphas, dragomans, Allah-protect-you's, and the like. Then more "French" in Paris. And, finally, all the stock British expressions used as symbols of "class" in America.

Stripped of this excess baggage, "The Dauntless Three" would make a passable melodrama. At present it is slow where it should race, and garrulous when it should be laconic. Also it is not without its occasional unconscious humor. A Chinese speaking a dialect strangely suggestive of a Mexican Indian, and a villain in a fez, who seemed to have wandered out of Lu Lu Temple do not conduce to respect for play or players.

ALICE BOOTH ROBBED

CHICAGO, Ill., Nov. 8.—Alice Booth, a vaudevillian, reported to the police late last week that her apartment at 1223 North Dearborn street had been robbed of jewelry and clothing valued at \$500. Miss Booth was playing the Riviera Theatre when the theft was discovered.

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PUT IN GIRL USHERS

SAN FRANCISCO, Nov. 5.—Practically all the theatres in San Francisco have replaced the men ushers with girls, the last to follow suit being the Orpheum, which inaugurated the new policy last Sunday. The Curran also changed on the same day, beginning with the "The Little Whopper" engagement.

O'NEIL PLAY TO BE OPERA

CHICAGO, Ill., Nov. 8.—Word has been received here that when Nance O'Neil finishes her season with Jacinto Benavente's play "The Passion Flower," it will be transformed into a libretto for a grand opera. No composer's name appears in the statement.

DEATHS

WM. R. HOSKINS died suddenly on Thursday, October 21, 1920. He was advance agent for the Klark-Urban Dramatic Company. He died at the residence of his sister, Mrs. Ray L. Royce, 2465 Broadway, New York. Interment was at Lake Mills, Wisconsin.

LUCY STONE, a native of Kentucky, and for years well known as a circus "freak," died in London on November 4. She was said to have been the heaviest woman in the world, weighing 688 pounds. Her sister, a member of the "Chu Chin Chow" company, is a woman of normal proportions.

In loving memory of our beloved son

Austin C. Kyle

Sixth Brigade Canadian Field Artillery.
Killed in action, on the Somme Front
Nov. 10th, 1916

"We are the dead, short days ago
We lived, felt dawn, saw Sunsets glow.
Loved and were loved, and now we lie
in Flanders fields."
GEO. W. and MARGARET C. KYLE

ALBERT WESTON, the English comedian whom some will remember in connection with the tour of Karno's "Fun in an English Music Hall," in this country some years ago, died at his home in London on October 13.

ALLEN E. WORDEN, sixty-eight, and a scenic artist, died at his home in Fulton, N. Y., November 1, after a long illness. During the last two years, he equipped a large number of New York plays. He also did the interior decorating for a large number of theatres throughout the country.

JUAN RODRIGUEZ, twenty-five, former member of the slack-wire team of Rodriguez and Venezuela, died on November 2, in a Pullman car at the Pennsylvania station. At the time, he was on his way to Key West by advice of a physician.

MARIA CONTINO, of the team of Contino and Lawrence, died in Bellevue Hospital on Monday of this week. She was the originator of up-side-down dancing. She was thirty-eight years old.

HENRY SCUSSELL, treasurer of the Illinois Theatre, died after a short illness on Thursday of last week. The funeral was conducted by Members of the Treasurers' Club of this city.

LETTER LIST

GENTLEMEN	Minnock, T. J.	Forth, Miss R.
Burkhardt, W. C.	Nordstrom, Leroy	Gallop, Christy
Bennett, Syd	Pitzer, L. W.	Hewitt, Mildred
Beard, Billy	Reynolds, Frank	Jay, Charlotte
Basarsky, A.	Reynolds, John	Klein, Mae
Boots, Vincent	Ryan, Arthur	Laurie, Mildred
Cin, Sydney	Slater, Jack	Leonard, Helene
Clifton, Harry	Walters, G. S.	Lawler, Pearl
Collard, Harry	Witta, Jack	Melville, Jerry
Collins, C. W.	Worth, Lewis	Miles, Miss
Chipman, W. E.	Yockey, J. C. E.	Mitchell, Louise
De Vos, Frank	Adie, Mlle.	Miller, Jessie
Daley, Contell	Brandon, Miss G.	Maentenick, Elsie
Devers, Mitty	Baldwin, Rose	Montague, Babette
Frothingham, Al-	Caprice, June	Merts, Emily
fred M.	Connors, Peggy	Madison, Sue
Forth, Allen	Carter, Ethel	Pelletier, Lucille
Glass, G. A.	Campbell, Beatrice	Patterson, Helen
Harrigan, Harry	Demarest, Marjorie	Raymond, Lizzie
Henry, Frank	Hall, Myrtle	R. Starr, Charlotte
Johnson, Mandie	Johnson, Mandie	Stewart, Louise
Kennedy, Jas.	Lawrence, Bob	Pinson, Lena
Lawrence, Bob	Leahy, Buck	Washington, W.
Kennedy, Jas.	Landsdowne, R.	Fannie Wood, Syria
Lawrence, Bob	La Von, Beulah	Welton, Jersalyn
Leahy, Buck	Millies, The	B.
Landsdowne, R.	Eldridge, Lida	
La Von, Beulah	Emmett, Rose	

